UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE INFLUENCE OF THE TEACHING CONCEPTS OF WILLIAM ADAM ON FOUR FIRST GENERATION STUDENTS

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

DOCTOR OF MUSICAL ARTS

By

MARK WILCOX
Norman, Oklahoma
2009

THE INFLUENCE OF THE TEACHING CONCEPTS OF WILLIAM ADAM
ON FOUR FIRST GENERATION STUDENTS

A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

BY

_____
Dr. Karl Sievers

_____
Dr. Irvin Wagner

_____
Dr. Eugene Enrico

_____
Dr. Roland Barrett

_____
Dr. Judith Pender

ACKNOWLEDGEMENTS

I wish to thank Dr. Karl Sievers, not only for his assistance with this research but also for being a colleague, teacher, mentor, and friend. Dr. Sievers introduced me to William Adam, whose instruction revolutionized my playing and teaching. Dr. Sievers provides inspiration and serves as an exemplary model of a university trumpet professor. This document would not have been possible without his support.

I would also like to thank the other subjects of this research, Gregory Wing, James Stokes, and Robert Slack. They gave freely of their time to organize and share their thoughts regarding the effect of William Adam's influence on their playing and teaching. The value of their insights cannot be overstated. These insights will enhance the legacy of William Adam.

Finally, this document would not have been possible without the loving support of my wife, Helen. Her constant encouragement and understanding of the time commitment required by this research have been invaluable.

TABLE OF CONTENTS

LIST OF TABLES

Table

ABSTRACT

William Adam enjoys a reputation as one of the most important trumpet teachers in the twentieth and twenty-first centuries and is known as a pedagogue who develops highly proficient trumpet performers and teachers. Adam earned this reputation primarily as professor of trumpet at Indiana University from 1946-1988.

This document examines the musical lives of four of Adam's students who are successful both as trumpet performers and teachers at post-secondary institutions: Dr. Karl Sievers, Professor of Trumpet at the University of Oklahoma (Norman, Oklahoma); Robert Slack, Professor of Trumpet and Director of Instrumental Music at Citrus College (Glendora, California); Dr. James Stokes, Professor of Trumpet at Appalachian State University (Boone, North Carolina); and Gregory Wing, Professor of Trumpet at Morehead State University (Morehead, Kentucky). These individuals exhibit diverse playing expertise—from commercial to orchestral, from Broadway shows to ballet pit orchestras—demonstrating that Adam's pedagogy transcends musical style.

Adam utilizes a holistic teaching style. A course of study with Adam involves more than trumpet playing. Through supplementary reading and personal encouragement, he positively affects the student's self-image. In master classes, Adam focuses as much or more on developing a strong, collegial character as on trumpet performance. Additionally, Adam emphasizes concentration on the desired sound

rather than the physical aspects of playing the trumpet. The primary method he uses is modeling the desired sound and instructing the student to copy his example.

This document investigates the efficacy of Adam's pedagogy as employed by his students, its relevance to diverse musical genres, and how he teaches life lessons via the study of the trumpet. Interviews with four first-generation Adam students provide free-response opportunities to identify which aspects of Adam's teaching approach have the greatest impact. Comparison and analysis of responses ultimately lead to the conclusion that Adam's process can be adapted by others, given sufficient understanding of his concepts. Ideally, this document will lead to greater understanding within the profession of one of the most important pedagogues of our time.

CHAPTER 1

INTRODUCTION

William Adam enjoys a reputation as one of the most important trumpet teachers in the twentieth and twenty-first centuries and is known as a pedagogue who develops highly proficient trumpet performers and teachers. Adam earned this reputation primarily as professor of trumpet at Indiana University from 1946-1988. Since his retirement from this position, Adam continues to teach in his private studio with new and continuing students benefiting from his tutelage.

Adam continues to remain active as a pedagogue by serving as a clinician at universities and conferences throughout the United States. University clinics include the University of California at Los Angeles, the University of Illinois, the University of Nevada, Appalachian State University, California State University at Chico, the University of Cincinnati, and the University of Alaska. Adam also performed and lectured at the first conference of the International Trumpet Guild (ITG) in 1975, and in 2004, this organization honored him with their Award of Merit.[1]

Although Adam has high profile performances in his resume, including appearances with the Denver Symphony, the Los Angeles Philharmonic, and Judy Garland, his strength as a pedagogue is the focus of this document. This strength is

[1]The ITG Award of merit is given to those individuals who have made substantial contributions to the art of trumpet playing through performance, teaching, publishing, research, composition, and/or support of the goals of the International Trumpet Guild. Past recipients of the award include Bengt Eklund, Frank Kaderabek, Steven Glover, John Haynie, Leonard Candalaria, and Raymond Crisara.

substantiated by the success of his students. Adam's students perform in a variety of genres and at the highest levels of the music profession, as evidenced by the select examples listed below.

Table 1. Examples of Students of William Adam: Orchestral

Name	**Performance Credits**
Robert Platt	Berlin Philharmonic Orchestra
Susan Slaughter	St. Louis Symphony
Bert Truax	Dallas Symphony Orchestra
John Rommel	Louisville Orchestra
John Head	Atlanta Symphony Orchestra
Robert Baca	Milwaukee Symphony Orchestra
Karl Sievers	Oklahoma City Philharmonic
James Olcott	Cincinnati Ballet Orchestra

Table 2. Examples of Students of William Adam: Commercial

Name	**Performance Credits**
Charley Davis	Buddy Rich and Woody Herman Big Bands, Movie and Television sound tracks
Jerry Hey	Commercial recording artist and collaborator with Quincy Jones
Bobby Burns	Ray Charles, Tony Bennett, Diana Ross, Earth Wind and Fire
Dominic Spera	Andy Williams, Henry Mancini, Frank Sinatra
Chris Botti	Sting, Paul Simon, recording artist
Gary Grant	Frank Sinatra, Barbara Streisand
Jeff Conrad	Ray Charles, Cats (national tour), My Fair Lady (Japanese tour)
Walt Blanton	Tony Bennett, Henry Mancini, James Brown
John Harbaugh	Tom Jones, Paul Anka, Buddy Rich

Table 3. Examples of Students of William Adam:
College or University Professors

Name	University/College
Pat Harbison	Indiana University, Cincinnati Conservatory of Music
John Rommel	Indiana University
John Harbaugh	Central Washington University, University of Alaska-Fairbanks
Karl Sievers	University of Oklahoma, Wright State University, Northwest Missouri State University
Gregory Wing	Morehead State University
James Stokes	Capital University Conservatory of Music, Appalachian State University
Robert Slack	Citrus College
John Almeida	University of Central Florida
Robert Baca	University of Wisconsin-Eau Claire

The accomplishments of Adam's students validate his reputation as a major pedagogue.

This document examines the musical lives of four of Adam's students who are successful both as trumpet performers and teachers at post-secondary institutions: Dr. Karl Sievers, Professor of Trumpet at the University of Oklahoma (Norman, Oklahoma); Robert Slack, Professor of Trumpet and Director of Instrumental Music at Citrus College (Glendora, California); Dr. James Stokes, Professor of Trumpet at Appalachian State University (Boone, North Carolina); and Gregory Wing, Professor of Trumpet at Morehead State University (Morehead, Kentucky). These individuals exhibit diverse playing expertise—from commercial to orchestral, from Broadway shows to ballet pit orchestras—demonstrating, again, that Adam's pedagogy transcends

musical style. Greg Wing attests, "Mr. Adam teaches you to be a trumpet player. What you choose to do with that, as far as a genre or style, is up to you."[2]

NEED FOR THE STUDY

There are very few works written by or about Adam, despite his longevity and continued success as a teacher. The only published document that significantly examines Adam's pedagogy is the dissertation by Dr. Kevin Kjos, *Reflections on the Teaching of William Adam*.[3] In addition, Adam presented facets of his pedagogy in a video series entitled, *A New and Different Way of Getting More Music out of the Trumpet*.[4] However, neither of these resources addresses the feasibility of Adam's pedagogy being passed on via his students.

The nature of Adam's process may provide some explanation for the lack of published material about him. First, Adam utilizes a holistic teaching style. A course of study with Adam involves more than trumpet playing. Through supplementary reading and personal encouragement, he positively affects the student's self-image. In master classes, Adam focuses as much or more on developing a strong, collegial character as on trumpet performance. "As a man thinkest, so he is,"[5] is a frequently

---

[2]Greg Wing, interview by author, tape recording, Morehead, Kentucky, 29 April 2006.

[3]Kevin J. Kjos, "Reflections on the Teaching of William Adam" (DM diss., Indiana University, 1997).

[4]William Adam, John Harbaugh, and Stewart Aull, *A New and Different Way of Getting More Music out of the Trumept* (Fairbanks, Alaska: Stewart Aull/Moving Image, 1997) [Videocassette], 3 tapes.

[5]Dr. Karl Sievers, interview by author, tape recording, Norman, Oklahoma, 01 April 2006.

heard quote in Adam's studio. When students' attitudes are correct and they feel good about themselves, the teaching of trumpet becomes a much easier task. Second, Adam emphasizes concentration on the desired sound rather than the physical aspects of playing the trumpet.[6] The primary method he uses is modeling the desired sound and instructing the student to copy his example. Adam's focus on the holistic needs of students and his reticence to delve deeply into the physical apparatus make his pedagogy extremely difficult to codify in a published methodology.

Modeling (as a teaching technique) has a strong basis in music education and in the pedagogy of instruments other than trumpet. For example, in his article, "Teacher Modeling as an Effective Teaching Strategy," Warren Haston cites Edwin Gordon, Daniel Kohut, and Shinich Suzuki, stating, "All affirmed the efficiency of modeling and imitation, when used appropriately."[7] Michael Hewitt reports on a study he conducted regarding the use of modeling as an educational tool. He states:

> The main effects for modeling revealed that groups that listened to a model improved their performance more than did students who did not listen to a model in the areas of tone, technique/articulation, rhythmic accuracy, tempo, interpretation, and overall performance but not intonation or melodic accuracy.[8]

Marc Dickey conducted a study in which modeling was compared to verbal instruction. He states:

---

[6]For a detailed discussion of Adam's pedagogy, see chap. 2.

[7]Warren Haston, "Teacher Modeling as an Effective Teaching Strategy," *Music Educator's Journal* 93, no. 4 (2007): 26-30.

[8]Michael P. Hewitt, "The Effects of Modeling, Self-Evaluation, and Self-Listening on Junior High Instrumentalists' Music Performance and Practice Attitude, *Journal of Research in Music Education* 49, no.4: 307-22.

> The use of modeling strategies…can lead to increased ear-to-hand skills and kinesthetic response skills. This finding implies that modeling strategies and devices should play a more prominent role in instrumental music pedagogy and should thus be addressed in pre- and in-service instrumental music teacher training.[9]

Through the modeling process, Adam effects changes in the student's playing with little direct verbal or written instruction. Therefore, although Adam's methodology has connectivity to other established pedagogical practices in music education, it is difficult to codify due, in part, to the modeling element. Despite this challenge, this document addresses Adam's teaching as a transportable pedagogical process.

PURPOSE OF THE STUDY

This document investigates how Adam's pedagogy is manifested in the teaching philosophy of his students, its applicability to various playing styles, and how his holistic approach is utilized to help students achieve their goals. Subjects of this study provided decidedly positive responses when queried about the effectiveness of Adam's pedagogy in their own teaching. Tables 1-3 above demonstrate the applicability of Adam's pedagogy to various playing styles, as do the performance backgrounds of the four subjects of this study. (The latter is discussed in greater detail in chapters three through six.) Finally, all of the subjects stressed the importance of Adam's positive influence on a student's self-image, rather than focusing solely on developing trumpet skills. Sievers echoes the comments of the other subjects when he states:

[9]Marc Roland Dickey, "A Comparison of the Effects of Verbal Instruction and Nonverbal Teacher-student Modeling on Instructional Effectiveness in Instrumental Music Ensembles" Ph.D. diss., University of Michigan, 1988), Abstract.

> I would say that first and foremost, Mr. Adam doesn't teach us the trumpet; that's down the line. His big deal is working on your self-image; how you think, in general, how you think about yourself and your goals; if you believe in yourself or not.[10]

Adam's positive influence on a student's self-image is of primary importance to his teaching philosophy.

Kevin Kjos argues in the conclusion of his dissertation that Adam's methodology can be used by teachers other than Adam himself, provided the teacher understands Adam's underlying principles:

> As a result of this study the question arises: Can and should Adam's approach be used more widely, and if it should, can the approach be generalized or is it specific to the man?…I believe there are elements that create a teaching technique that can be used generally.[11]

This study confirms Kjos's assertion by examining how the four subjects employ Adam's pedagogy in their teaching and performance. While these students convey their own styles and personalities, Adam's influence is evident in their teaching. Interviews with the subjects of this study and the author's personal experiences with Adam are used to ultimately affirm Kjos's argument and codify certain elements of Adam's pedagogical approach.

Students of Adam are found in musical environments such as orchestras, jazz ensembles, chamber groups, and commercial settings, among others. Stokes comments:

> That year I went to Chicago and I heard Herseth play Mahler's 7th Symphony. I recognize that sound. It was obvious that he had the same sound in mind that I had heard in Mr. Adam's sound. It was the same production I heard out of the players that surrounded me in Bloomington.…the way Herseth played the end of the first

[10]Dr. Karl Sievers, interview by author, tape recording, Norman, Oklahoma, 01 April 2006.
[11]Kjos, "Reflections on the Teaching of William Adam" 68.

movement…he might just as well have been playing lead on Buddy Rich's band.[12]

An integral part of Adam's teaching is the enhancement of the student's self-image, accomplished in part through ancillary readings such as *Psycho Cybernetics,*[13] *Zen in the Art of Archery,*[14] and *The Inner Game of Tennis.*[15] Students interviewed report a high degree of inspiration from each lesson with Adam. This inspiration is derived from a sense of accomplishment and results in motivation to maintain a strong practice ethic. In addition to purely musical goals, Adam also uses the trumpet to mentor his students in the broad lessons of life. The discipline required to become an accomplished trumpet player is applied equally to all walks of life, creating concomitant successes in any profession or discipline the student chooses to follow. Interview responses also include multiple references to interaction between student and teacher outside the studio including learning wood-craft, or receiving assistance with problems. Robert Slack recalls:

> I was on the road with Greg and got a terrible injury. Someone threw a piece of concrete off of an overpass and wiped me out. I was in the emergency room in Minneapolis; they rebuilt my chops. Greg was there, and I had to start all over again. We sat at Mr. Adam's house, and we became very close with he and Mrs. Adam. One thing Mr. Adam always convinced me of is that it's really hard to be successful if your personal life is not in order.[16]

---

[12]James Stokes, interview by author, tape recording, Columbus, Ohio, 30 April 2006.

[13]Maxwell Maltz, *The New Psycho-Cybernetics,* ed. by Dan S. Kennedy (New York: Prentice Hall Press, 2001).

[14]Eugen Herrigel, *Zen in the Art of Archery* (New York: Random House Inc., 1953).

[15]W. Timothy Gallwey, *The Inner Game of Tennis* (New York: Random House, 1974).

[16]Robert Slack, interview by author, tape recording, Glendora, California, 18 May 2006

The holistic approach of integrating trumpet skills and life skills is evident in Adam's teaching style and clearly reflected in the responses of the four subjects, as discussed in chapters 3 through 6.

Given the high regard Adam has enjoyed as a pedagogue for more than sixty years, study of his teaching also contributes to the historical body of knowledge. Adam continues to receive accolades for his teaching from many in the music and academic professions. Examining Adam's pedagogy as reflected in his students will be a positive contribution to the profession by offering pedagogical options to those who desire to study his methods. Additionally, identifying important contributions to trumpet teaching made by his students as a result of the instruction received from Adam, supports the contention that his pedagogical process can be emulated by others.

RELATED LITERATURE

While literature relative to Adam's pedagogy or its transportability is limited, other dissertations that examine the teachings of important trumpet pedagogues include: *A Review of Twelve Outstanding University Trumpet Studios: A Comparison of Methodology, Pedagogy, and Structure*, by Matthew Inkster;[17] *Vincent Cichowicz, Vincent DiMartino, and Armando Ghitalla: Three American Trumpet Master Teachers*,

[17]Matthew Robert Inkster, "A Review of Twelve Outstanding University Trumpet Studios: A Comparison of Methodology, Pedagogy, and Structure" (DM diss., Florida State University, 1997).

by Bradley Sargent;[18] and *The Pedagogic Influence of Ernest S. Williams on the Teaching Concepts of Four American Trumpet Professors*, by Douglas Wilson.[19]

Inkster studied the pedagogy of twelve highly reputed trumpet pedagogues, comparing and contrasting their teaching philosophies. Inkster analyzed narratives to supplement the general knowledge base regarding the techniques of these teachers with special interest paid to the convergence or uniqueness of pedagogy. Sargent documented the teaching of Cichowicz, DiMartino, and Ghitalla, compiling a pedagogical resource of their methodologies. Wilson examined the influence of Ernest Williams on four of Williams's students and concluded that Williams's teaching characteristics were evident in his students' teaching.

Wilson's dissertation serves as a model for this document. The goal of Wilson's document is similar to that of this document, to demonstrate the influence of Ernest Williams's teaching on the pedagogy of four of his students. Whereas Inkster and Sargent provide valuable knowledge to the trumpet-teaching profession, they do not address the continuation of pedagogy by the next generation of teachers. None of these related works examine the uniqueness of Adam's pedagogy or the ability of his students to use it.

---

[18]Bradley Kent Sargent, "Vincent Cichowicz, Vincent DiMartino, and Armando Ghitalla: Three American Trumpet Master Teachers" (DMA diss., University of North Carolina at Greensboro, 2000).

[19]Douglas Grant Wilson, "The Pedagogic Influence of Ernest S. Williams on the Teaching Concepts of Four American Trumpet Professors" (DMA diss., University of Oklahoma, 1999).

DESIGN AND PROCEDURES

The four subjects of this research share the following qualities:

1. They are first-generation students of William Adam.
2. They have diverse performance backgrounds.
3. They teach trumpet at post-secondary institutions.

While other successful students of Adam may meet the above criteria, these four subjects provide sufficient breadth and depth of data to adequately support the thesis. First-generation is defined as one who studied personally with William Adam. The principal method used to collect data was tape-recorded personal interviews. Subjects based their interview responses on a questionnaire that covered their time of study with Adam, the effect of Adam's teaching on their performance practices, and the evidence of Adam's pedagogy in their teaching.[20] Each student received the questionnaire several months in advance of the interview to provide adequate preparation time. All subjects previewed their sections of the document in order to clarify their statements prior to submission. The questionnaire contained many open-ended questions, encouraging subjects to talk freely about their associations with Adam, allowing respondents to gravitate to the most salient aspects of their studies with him. While there are commonalities among the responses, each subject gravitated to unique experiences with Adam, highlighting his attention to individual student needs.

[20]The interview questionnaire is in appendix A.

OUTLINE OF STUDY

Chapter 1 serves as an introduction to the document. It portrays Adam's reputation as a teacher and identifies the subjects of this study. The introduction conveys aspects of Adam's pedagogy and illustrates the need for further study. It also discusses related literature and the design of this document.

Chapter 2 discusses the life, career, and teachings of Adam. A brief biography describing Adam's instructional background precedes an analysis of the evolution of his teaching philosophy. A discussion of the holistic nature of Adam's pedagogy follows. This holistic process combines trumpet-related skills, enhancement of the student's self-esteem, and development of life skills.

Chapter 3 summarizes the interview with Karl Sievers. This summary includes Sievers's performance background with emphasis on Adam's influence. An examination of Sievers's pedagogy compares his teaching philosophy to that of Adam. Sievers stresses the importance of enhancing the student's self-esteem in his responses.

Chapter 4 discusses the interview with Greg Wing. In his responses, Wing details his performance experiences in Las Vegas and on tour with Buddy Rich, Paul Anka, and others. He reveals how his study with Adam helped him through difficult playing circumstances. As a trumpet professor, Wing describes his pedagogy and Adam's impact on his teaching. Wing admires Adam's holistic approach and endeavors to incorporate it in his studio.

Chapter 5 highlights the performance and teaching career of James Stokes. Stokes appreciates Adam's emphasis on the fundamentals of trumpet playing. As a student, Stokes strived to match the sound modeled by Adam. As a teacher, he incorporates the modeling process to shape the sound produced by his students.

Robert Slack expounds on his experiences with Adam in chapter 6. Slack's performance resume includes film and television sound tracks and commercial advertisements. Slack's interview reveals the importance of Adam's influence on him as a performer and teacher. He stresses the importance of developing a student's self-image and achieving manageable goals.

Chapter 7 presents the conclusions derived from the research. The organization of chapter 7 correlates to the questionnaire. This chapter contains a discussion of points at which the subjects diverge in their responses. Following this discussion are conclusions which reveal the following: (1) Adam's pedagogy is effective in the performance and teaching of the four subjects, (2) Adam's pedagogy is applicable to diverse performance styles, and (3) these four subjects can successfully employ Adam's pedagogy in their own teaching.

SUMMARY

This document investigates the efficacy of Adam's pedagogy as employed by his students, its relevance to diverse musical genres, and how he teaches life lessons via the study of the trumpet. Interviews with four first-generation Adam students provide

free-response opportunities to identify which aspects of Adam's teaching approach have the greatest impact. Comparison and analysis of responses ultimately lead to the conclusion that Adam's process can be adapted by others, given sufficient understanding of his concepts. Ideally, this document will lead to greater understanding within the profession of one of the most important pedagogues of our time.

CHAPTER 2

WILLIAM ADAM

William Adam's teaching philosophy significantly influenced the four subjects of this study. Understanding his pedagogy and its development is crucial to comprehending its influence on the subjects of this research.

The development of Adam's pedagogy began during his formative years. Born on October 25, 1917, Adam spent the early years of his life in Fort Collins, Colorado. He began the study of trumpet with a former third cornetist in the John Philip Sousa Band, Ben Faults.[1] Faults did not use printed music to teach the young Adam. Instead, he demonstrated or modeled the sound he wanted and taught Adam simple tunes by ear. Faults rarely mentioned the physical aspects of playing the trumpet, such as breathing, embouchure, tongue position, throat, fingers, etc., in his teaching. This experience provided the basis for Adam's own teaching style later in life. The modeling technique used by Faults became an integral part of Adam's teaching process.

Faults recommended John and Mabel Leick to be Adam's next teachers because they employed a similar teaching methodology to his own. In a manner similar to Faults, the Leicks instructed Adam by modeling a musical result, rather than addressing specific physical aspects of trumpet playing. These physical aspects, including those

[1]Kevin J. Kjos, "Reflections on the Teaching of William Adam" (D.M. diss., Indiana University, 1997), 18.

necessary for a quality sound, good phrasing, and correct articulation, became a consequence of achieving this musical result.

In order to study with the Leicks, Adam frequently had to hitchhike to Denver from Ft. Collins for lessons. This illustrated his determination to do whatever was necessary to achieve a desired goal. This drive to succeed developed into a strong work ethic. Throughout his career, Adam endeavored to inculcate into his students a similar work ethic in pursuit of their goals. Sievers explains:

> Mr. Adam was an unbelievable example to us. One of the real trademarks of Adam students is work ethic. You don't find harder working people, other than laborers, and even then, the archetypal Adam student believes in problem solving through hard work. You've got to put an asterisk beside that. It is *smart* hard work, not *stupid* hard work.[2]

While Adam taught balance, he endeavored to instill in his students the necessity of a strong work ethic to succeed in any discipline.

Adam began his formal studies at the Eastman School of Music in Rochester, New York. He graduated in 1948 with master's degrees in music theory and in composition, with many additional credit hours in psychology and English literature. During the latter years of his work at Eastman, Adam received a request to audition for the trumpet teaching position at Indiana University. He left Eastman in 1946 to begin at Indiana University, returning periodically to complete his studies. Adam remained at Indiana University for forty-two years developing the talents of many fine trumpet students, including the subjects of this study.

---

[2] Dr. Karl Sievers, interview by author, tape recording, Norman, Oklahoma, 01 April 2006.

Since his retirement, Adam has continued teaching from his home in Bloomington, Indiana. He provides instruction to new students as well as many who have studied with him for a number of years. The term “former student” is rarely applicable to Adam’s trumpet studio because students who participated in the studio at Indiana University often continue their work with Adam long after graduation. Many also bring their own students for lessons with Adam, seeking his advice on how best to proceed with these younger students after returning home. Stokes recalls a visit to Adam with his students:

> It's funny now, he kicks my students out and talks about them, and I take notes. He talks to me because I think he knows he can't screw me up. He's telling me so much great information. He'll say, "Can you get these guys out of here for a minute, I want to talk to you about something." And then he will go in detail and ask, "Do you understand that?"[3]

In this way, Adam continues to have a significant impact on trumpet pedagogy, not only affecting the playing of his own students, but also directly influencing the next level of the student-teacher hierarchy.

PEDAGOGY

Three principal components characterize Adam’s pedagogy: 1) mastery of the trumpet; 2) using trumpet study to teach the student how to be successful in life by emphasizing the need for a strong work ethic; and finally, 3) enhancing the student’s self-image through ancillary reading, personal encouragement, and development of the

[3]James Stokes, interview by author, tape recording, Columbus, Ohio, 30 April 2006.

student's self confidence. Mastery of the trumpet is accomplished through a prescribed "daily routine," which is a set of developmental exercises performed daily by the student and discussed in greater detail below. Students learn, via consistent practice habits and the example set by Adam, the rewards of a good work ethic. Through Adam's encouragement and belief in his students, they develop more confidence, believing that they can achieve any reasonable goal through dedication and hard work. It is this three-fold approach that enables students to elevate their trumpet playing to a higher artistic level.

In contrast to widely accepted methods which Adam believes engender tension and resistance to effective air flow, Adam teaches a concept of sound production that reduces tension and increases effective air flow. When producing a sound on the trumpet, rather than buzzing the lips (creating tension and resistance), Adam prescribes a method of sound production that allows the creation of a sympathetic vibration in the lips. Adam explains this method of sound production in an address to the first convention of the International Trumpet Guild in 1975:

> I am convinced that the most workable embouchure is one that has the area behind the mouthpiece in a state of resilience and quite relaxed. At the mouth area outside the corners of the mouth there is firmness, but not a real tightness and this feels like a warm tension. The trumpet muscles or the buccinator muscles, are the muscles we utilize when we are getting ready to spit. The muscles should form a passageway for the air to be accelerated through the lips and through the horn. If we can retain the resilience and relaxation of the embouchure, we make it possible for our air to get through the lips and the horn without too many restrictions. The more we can cut down on the resistance of the air stream, the better the tone will be, and also the easier the horn will play.
>
> There has been much talk about buzzing the mouthpiece on the lips. I agree

> with some of these theories, when they do what they say they will do. However, I have often found that when we just buzz and purse the lips, the lips become too tense. If we can buzz the mouthpiece without getting tension behind the lips, we're in good shape. But more often than not, there is a tension behind the buzz, and I've tried to devise something that's more relaxed.
>
> I have utilized old leadpipes. To try my exercise, first buzz your mouthpiece. Note that there is a certain amount of tension with that action. Now, instead of buzzing your lips, just think of not pre-setting the embouchure in any way, shape or form, but just place the mouthpiece in the lead pipe and think of moving your air through that tube. Does that seem easier than buzzing the mouthpiece?
>
> I know there has to be a certain amount of mouthpiece buzzing to warm up the resilience that we have to have here. But if we can set the mouthpiece and tube in vibration, the embouchure is much more relaxed. What we're trying to do is to get the air through that horn with the least amount of tension and the least amount of muscle.
>
> If we can create the sensation that we are actually blowing the embouchure in place, this will take care of a lot of our thinking problems, such as "Is this or that muscle tight enough?" Sometimes the more we think about the embouchure and its position, the more difficult it becomes to produce a resilient sound. When a student is moving the air through the sound, I find that endurance and flexibility will follow.
>
> With the buzzing apparatus, we get into reaching for higher and lower notes with the lips themselves, and this reaching causes tension that is difficult to get rid of. Trying to cure this reaching problem by studying the embouchure actually produces worse results than the problem we had in the first place.[4]

Adam demonstrates his explanation by blowing into the mouthpiece while simultaneously sliding the mouthpiece into the leadpipe (with the main tuning slide removed). Until fully inserted, only the sound of air can be heard. Once fully inserted, a standing wave is produced, creating a sympathetic vibration in the lips which results in an audible sound. This practice of blowing air through the mouthpiece into the leadpipe with the main tuning slide removed is termed "blowing the leadpipe." The act

[4]William A. Adam, "Clinic Address" available from http://everything trumpet.com/Bill-Adam/articles/ClinicAddress.html; Internet: accessed 11 June 2006.

of blowing without "buzzing" the lips is one of the unique aspects of Adam's pedagogy.

Another unique aspect of Adam's teaching is the priority placed on incorporating the musical result into the imagination and keeping the physical aspects of trumpet playing secondary to the imagination of the musical result. Adam plays the exercises, etudes, or literature as an example or model for the student to copy. He expects the student to concentrate on the resulting sound and style desired, emphasizing a beautiful tone and a high degree of musicality, as opposed to the supposed required physical aspects. Students of Adam define this concept of sound production as "result-oriented" or "goal-oriented."

During a typical lesson, Adam focuses on teaching fundamentals and how to effectively benefit from the prescribed exercises of his daily routine. He demonstrates "blowing the leadpipe," for the student as the first step in this routine, modeling the sound for the student to emulate. Emphasis is placed on the quality of sound, rather than on the embouchure or physical apparatus, with the added benefit of achieving a free, energized air flow and a requisite lack of tension.

The second step in Adam's recommended daily routine is a series of long tones, beginning with G4, F#4, Ab4, etc. The ascending/descending pattern continues to G5 and F#3. Adam uses long tones to demonstrate the desired sound for the student. Each note is played for the duration of the student's breath, focusing on a clear, opulent, and tension-free sound. This alternating descending and ascending structure is characteristic of most exercises in the daily routine. The first exercise in a series is

typically in the middle register of the instrument where the student feels most confident and presumably has the best tone quality. As the range expands outward, incorporating wider intervals and more extensive technique, the student is expected to maintain that confidence and tone quality.

Following the series of long tones, Adam frequently recommends the "First Study" from *Technical Studies for the Cornet*, by Herbert L. Clarke.[5] The "First Study" consists of twenty-five exercises of slurred chromatics each comprising an ascending and descending augmented fourth. When practicing Adam's suggested daily routine, the student begins with exercise 13, followed by 12, then 14, alternating descending and ascending through numbers 1 and 25. In lessons, Adam performs each exercise first, giving the student a sound quality and style to imitate. Other commonly used exercises include daily drills from *Daily Drills and Technical Studies for the Trumpet*, by Max Schlossberg,[6] (typically drills 6, 13, 95, and 96), studies from *48 Studies: for Trumpet*, by Harry Glantz[7] (typically studies 1-3 and 19-26), and studies from *Complete Conservatory Method for the Cornet*, by Jean Baptist Arban.[8] The exercises vary from student to student, depending on each student's strengths, weaknesses, and needs.

Playing these exercises without the accompanying instruction would not achieve the desired results. Through the modeling process Adam is able to communicate

---

[5]H. L. Clarke. *Clarke Technical Studies for the Cornet* (New York: Carl Fischer, 1984).

[6]Max Schlossberg. *Schlossberg Daily Drills and Technical Studies for the Trumpet* (Oyster Bay, NY: M. Baron Co., 1941).

[7]Harry Glantz, *48 Studies: For Trumpet* (New York: Charles Colin, 1992), 1-10.

[8]Jean-Baptiste Arban. *Arban's Complete Conservatory Method for the Cornet*, ed. Edwin F. Goldman and Walter M. Smith (New York: Carl Fischer, 1936) .

musical and trumpet-related concepts. Adam is able to manipulate his sound so that when the student matches the sound, physical changes, even those in the embouchure, take place. It should be emphasized that often the student is not aware of the changes. Adam rarely focuses the student on the physical mechanics of trumpet playing, but stays in this aurally-based, result-oriented teaching style, admonishing students to hear the sound in their imagination before and while they play. For example, if students are experiencing tension, Adam tries to shift their focus away from the problem or the stress by telling a joke or using an analogy, freeing the student's imagination to concentrate on a beautiful sound and the overall desired musical product. Sievers provides this background:

> People go to see Mr. Adam, thinking they're going to get a trumpet lesson and that's not really what happens. Because trumpet playing is easy compared to getting your head straightened around and most of us need some of that or a lot of that. Beyond that, he taught, of course, by manipulating us, but not verbally. One of my buddies said he was a poker player. Everything he did was on purpose. He would often get you talking about something totally unrelated to trumpet playing, like telling a joke or read a poem or ask you how your family was or anything but trumpet playing. So he would get you out of yourself and you would start to forget that you were worried about what he thought of you as a player or were you going to impress him or not miss any notes. He would manipulate you out of that and then would come the trumpet playing. He always would play first, so, in spite of yourself, with no verbal instructions, you would find yourself just kind of going along like he's your dance partner.[9]

Of equal or more importance to Adam's teaching style is the holistic manner in which he interacts with his students. He views his students as complete individuals with the trumpet being merely one aspect of their lives. Adam develops personal

[9] Dr. Karl Sievers, interview by author, tape recording, Norman, Oklahoma, 01 April 2006.

relationships with his students that last well beyond their years of regular study. He builds self-esteem and uses trumpet instruction to teach life lessons such as the benefits of a strong work ethic.

Adam asks his students to read ancillary texts, such as *Psycho-Cybernetics* by Maxwell Maltz,[10] *Zen in the Art of Archery* by Eugen Herrigel,[11] and *The Inner Game of Tennis* by W. Timothy Gallwey.[12] More than mere motivational tools, the readers use these works to positively change their self image and develop life-altering goals. For example, in *Psycho-Cybernetics,* Maltz explains his theory of the importance of enhancing or rebuilding the self image:

> To really live, that is to find life reasonably satisfying, you must have an adequate and realistic self-image that you can live with. You must find yourself acceptable to you. You must have a wholesome self-esteem. You must have a self that you can trust and believe in. You must have a self that you are not ashamed to be, and one that you can feel free to express creatively, rather than hide or cover up. You must know yourself—both your strengths and your weaknesses—and be honest with yourself concerning both. Your self-image must be a reasonable approximation of "you," neither more nor less than you are.[13]

Adam believes in his students' potential for success. He transmits this belief through encouragement and inspiration. When students depart from a lesson with Adam, they leave with a new-found enthusiasm for playing the trumpet. Sievers recalls his time of study with Adam:

---

[10]Maxwell Maltz, *The New Psycho-Cybernetics,* ed. by Dan S. Kennedy (New York: Prentice Hall Press, 2001).

[11]Eugen Herrigel, *Zen in the Art of Archery* (New York: Random House Inc., 1953).

[12]W. Timothy Gallwey, *The Inner Game of Tennis* (New York: Random House, 1974).

[13]Maltz, 11-12.

> So, you would come out of a lesson…and everything would not only be different/better, but much more comfortable and refreshed. It was almost like you had been through a hypnosis session and felt refreshed. You're playing better and feeling good and you're happy and you're feeling good about yourself. We used to say that after spending time with Mr. Adam, you're kind of floating off the ground. You feel inspired and motivated and ready to take on the world.[14]

More importantly, students believe that they can achieve any goal for which they strive. Over a course of continual study with Adam, the student's self-image is developed and changed to the degree that they believe success is possible, whether in trumpet playing or any other endeavor, if the desire is strong enough and sufficient effort is applied.

Some of the ancillary readings apply to both trumpet playing and the more holistic aspects of Adam's pedagogy. One of the most important tenets of Adam's teaching philosophy is goal orientation. The physical aspects of trumpet playing are a result of achieving the goal of a tension-free, opulent sound. An example of this philosophy can be found in Maltz's book. He writes about a centerfielder in baseball, catching a fly ball:

> To compute where the ball will fall or where the "point of interception" will be, he must take into account the speed of the ball, its curvature of fall, its direction, windage, initial velocity, and the rate of progressive decrease in velocity. He must compute just how fast he must run, and in what direction in order to arrive at the point of interception at the same time or before the ball does. The center fielder doesn't even think about this. His built-in goal-striving mechanism computes it for him from data that he feeds it through his eyes and ears. The computer in his brain takes this information, compares it with stored data (memories of other successes and failures in catching fly balls)[*sic*]. All necessary computations are made in a flash and orders are issued to his leg muscles—and he "just runs."[15]

---

[14]Dr. Karl Sievers, interview by author, tape recording, Norman, Oklahoma, 01 April 2006.
[15]Maltz., 34.

Another example can be found in Herrigel's writing as he conveys the focus required of an archer:

> One of the most significant features we notice in the practice of archery, and in fact of all the arts as they are studied in Japan and probably also in other Far Eastern countries, is that they are not intended for utilitarian purposes only or for purely aesthetic enjoyments, but are meant to train the mind; indeed, to bring it into contact with the ultimate reality. Archery is, therefore, not practiced sole for hitting the target; the swordsman does not wield the sword just for the sake of outdoing his opponent; the dancer does not dance just to perform certain rhythmical movements of the body. The mind has first to be attuned to the unconscious.
>
> If one really wishes to be master of an art, technical knowledge of it is not enough. One has to transcend technique so that the art becomes an "artless art" growing out of the unconscious.
>
> In the case of archery, the hitter and the hit are no longer two opposing objects, but are one reality. The archer ceases to be conscious of himself as the one who is engaged in hitting the bull's-eye which confronts him. This state of unconsciousness is realized only when, completely empty and rid of the self, he becomes one with the perfecting of his technical skill, though there is in it something of a quite different order which cannot be attained by any progressive study of the art.[16]

Adam applies this goal-oriented concept to trumpet playing by making the sound or musical product the goal. Focusing on the goal, the trumpet player will intuitively make the necessary physical adjustments.

A final example of a goal-oriented philosophy as applied to trumpet playing can be found in Gallwey's writing. If a player is distracted by attention to physical manipulation, nervousness about a performance, or any other outside force, the performance will suffer. Gallwey explains:

> In every human endeavor there are two arenas of engagement: the outer and the

[16]Herrigel, v-vi.

> inner. The outer game is played on an external arena to overcome external obstacles to reach an external goal. The inner game takes place within the mind of the player and is played against such obstacles as fear, self-doubt, lapses in focus, and limiting concepts or assumptions. The inner game is played to overcome the self-imposed obstacles that prevent an individual or team from accessing their full potential.
>
> In simple terms the game can be summarized in a formula: Potential = potential − interference, **P=p−i**. According to this formula, performance can be enhanced either by growing "**p**," potential or by decreasing "**i**," interference.
>
> It is impossible to achieve mastery or satisfaction in any endeavor without first developing some degree of mastery of the relatively neglected skills of the inner game.…We have all had moments in which our actions flowed from us with a kind of effortless excellence.…Generally at these times our mind is quiet and focused.… With minds filled with self-criticism, hesitation, and over-analysis, our actions were awkward, mis-timed, and ineffective.[17]

Adam uses a goal-oriented teaching style to quiet the student's mind, freeing it from the distraction of the physical mechanics of trumpet playing. When the student focuses completely on the expected musical result, concentration does not allow for distractions including nervousness about a performance, perceived inadequacies, or any other obstacle in the outside environment.

Adam uses the trumpet to teach the value of a strong work ethic in achieving desired goals. The enthusiasm and inspiration a student gains from a lesson with Adam creates in them a desire to do whatever is necessary to become the trumpet player that Adam believes they can be. They spend the required hours in the practice room to adequately prepare for their next lesson. Gregory Wing recalls:

> It was his ability of believing in us so strongly, that catapulted all of us, and I feel, to go out in all of our different venues and genres, to be the best people that we can be and to be able to express ourselves through the trumpet. I think that's his secret. He has that ability to motivate and inspire with a gentle hand, treating everybody

[17]Gallwey, 13.

> with kindness and enthusiasm about the trumpet…What I am trying to say is that Mr. Adam has instilled [in us] the belief that anyone can do it if they are willing to work hard enough.[18]

Not only do they succeed in their applied lessons, but they earn the respect of their peers and professors. They learn accomplishment through hard, consistent work. This translates to every aspect of life, regardless of the discipline. Adam also teaches the significance of hard work through example. During his entire professional career, he consistently arrived in his office early in the morning and stayed well into the night. His time was spent teaching, practicing, and preparing.

The foregoing examples are illustrative of the teaching philosophy of William Adam. They offer an aid to understanding the type of training that the subjects of this document received during their time of study with Adam. Their perception of: 1) the technical aspects of trumpet performance, 2) the importance of a student's self-image, and 3) the significance of a good work ethic are largely derived from their time with Adam.

[18]Gregory Wing, interview by author, tape recording, Morehead, Kentucky, 29 April 2006.

CHAPTER 3

KARL SIEVERS

PERFORMANCE BACKGROUND AND EARLY INSTRUCTION

Karl Sievers was born in 1955 and spent his early years in Louisville, Kentucky. By the age of nine, he was playing the trumpet and studying with Delbert Hoon, a former member of the Louisville Orchestra. Hoon helped Sievers with many fundamental aspects of trumpet performance, such as scales and arpeggios, reading skills, and a sense for phrasing. Sievers progressed in ability, winning a position in the prestigious Louisville Youth Orchestra at the age of twelve. Sievers played in the second of the three orchestras the first year, earning a position in the top orchestra in succeeding years. The experience gained playing in the youth orchestra was in stark contrast to his high school band program where he was one of twenty-five young musicians. In the high school band, Sievers was required to play parts written for instruments other than trumpet which improved his transposition skills. He also played in a jazz band at the Woodhaven Country Club, which facilitated his development as a jazz musician. Another accomplishment during his formative years was being named first chair in the Kentucky All State Band.

During his senior year in high school, at age seventeen, Sievers began to study with Leon Rapier, principal trumpet of the Louisville Orchestra. Rapier had studied at

Eastman School of Music and with Sam Krauss, the principal trumpet of the Philadelphia Orchestra. Both Hoon and Rapier focused on the physical mechanics of trumpet playing, utilizing as little pressure (pressing of the mouthpiece against the embouchure) as possible and emphasizing manipulation of the lips. Buzzing the mouthpiece was an integral part of their pedagogy. Sievers recalls, "I don't remember either of those teachers teaching me a thing about the breath needed to do the work. We all thought we were using our air, but not like when Mr. Adam taught us."[1]

Sievers planned to attend Eastman School of Music after high school but lacked the application fee, so instead he followed a friend to Indiana University. Rapier approved as long as Sievers studied with Louis Davidson. Davidson had earned a notable reputation as the principal trumpet in the Cleveland Symphony for twenty-three years under George Szell. Following the advice of his teacher, Sievers sent an audition tape to Davidson and received a substantial scholarship to attend Indiana University in 1973. At this time he had no knowledge of William Adam. He became interested in Adam's pedagogy while attending master classes and performing with the brass choir directed by Adam. After one semester, Sievers began to study with Adam, eventually earning a bachelor's degree in 1977 and a master's degree in 1981. He also completed several hours toward a doctorate while at Indiana University.

In Bloomington, Indiana, Sievers's playing career continued to blossom. John Van Ohlen (former drummer with the Stan Kenton Orchestra) used Sievers as a

[1]Dr. Karl Sievers, interview by author, tape recording, Norman, Oklahoma, 01 April 2006.

substitute in his big band. Because he was a strong sight-reader, Sievers continued to get calls from Van Ohlen, and became a member of the band which performed regularly at Curt's Restaurant in Indianapolis. The playing engagements at Curt's led to contacts with many other local and traveling musicians. These musicians recommended Sievers for recording engagements at Pinebrook Studio. During this time, Sievers also played at the Evansville Executive Inn, performing with touring Las Vegas acts, such as Sammy Davis Jr. and Wayne Newton. In addition, Sievers toured with The Lettermen, performed with Buddy Rich, and played with The Temptations. Another engagement which presented future opportunities for Sievers was The Praise Gathering, a concert event featuring many leading contemporary Christian artists. One of the musicians from that engagement was influential at the PTL Ministries which hosted a television program in Charlotte, North Carolina. When a new lead trumpet player was needed at PTL, Sievers was recommended for the position.

Sievers began his tenure with PTL in 1981. He recalls his first performance:

> They flew me in, and I read the show. My audition was to do the live television show with literally no rehearsal. That's how I got that job. I knew it was on TV [sic], but Lance, the third chair player says, "Don't be nervous, there are only forty million people watching." He thought that was funny. I got there ten minutes before it aired. It aired live at eleven. I got my suit coat on and a tie. They put me in a chair, and there was this three-ringed binder, full of tunes–all the guys on headsets and seven cameras on trucks and a boom and all that business. A camera comes trucking up to me, right in my face, they count down, there is a timpani roll, and there's the intro and off you go.[2]

[2]Ibid.

While in Charlotte, Sievers took advantage of many other playing opportunities. He was the first-call substitute in the Charlotte Symphony, performing regularly on Pops concerts. In addition, he played with a brass quintet and recorded frequently with the horn section from PTL.

In 1987, when PTL ceased broadcasting, Sievers accepted a position at Northwest Missouri State University in Maryville, Missouri. Teaching was a passion for him, and this position offered ample opportunity for developing his teaching skills. While at Northwest Missouri State, Sievers taught trumpet, horn, brass choir, jazz, music for non-majors, and arranging. Also during his tenure at Northwest Missouri State, Sievers continued his doctoral work toward a doctor of musical arts degree at the Conservatory of Music at the University of Missouri-Kansas City, where his trumpet professor was Dr. Keith Benjamin.

The Kansas City area provided abundant performance opportunities for Sievers. He cites the two big bands with which he played as "the strongest bands I ever heard in person or got to play with."[3] The Trilogy Band and the Boulevard Band were both reading bands which did not rehearse. Performances were before live audiences in a night club atmosphere and included published works and original material.

After three years in Missouri, Sievers was named the professor of trumpet at Wright State University in Dayton, Ohio. The move to a larger school did not hamper his performance career; however, this was a time of transition in his playing style,

[3]Ibid.

which rekindled his earlier ardor for orchestral music. Although still performing in shows, such as Broadway tours or local productions, Sievers also began a seven-year tenure in the Cincinnati Ballet Orchestra. Other orchestral experience included the Springfield, Cincinnati, Richmond (Indiana), and Dayton orchestras, and freelance engagements that were largely an outgrowth of the Cincinnati Ballet Orchestra. Sievers also completed his doctoral work at the University of Missouri at Kansas City during his tenure at Wright State University.

Sievers began his service in the School of Music at the University of Oklahoma in 1999 as the professor of trumpet, a position he still holds at the time of this writing. He has limited his performances to the Oklahoma Brass Quintet, made up of brass faculty at the University of Oklahoma; the Oklahoma City Philharmonic, as principal trumpet; and selective freelance opportunities. Sievers continues to develop young talent as a clinician at the Oklahoma Summer Arts Institute at Quartz Mountain. Sievers is a Bach artist/clinician, served on the board of directors for the International Trumpet Guild, and is presently in his third year as general manager of the National Trumpet Competition.

THE INFLUENCE OF WILLIAM ADAM ON THE TRUMPET PERFORMANCE OF KARL SIEVERS

Sievers began his study with Adam in the second semester of his freshman year at Indiana University in 1974, and continued as a full-time student of Adam's through 1981. Since that time, he returns for periodic instruction both for himself and his

students. Sievers credits Adam as his primary source of instruction in trumpet pedagogy.

Of primary importance to Sievers was Adam's ability to build the self-image of his students. Discussions of trumpet-playing aspects of Adam's teaching style were filtered through his holistic approach. In Sievers's view, Adam's ability to use the trumpet as a medium for teaching life-lessons to the student dominated Adam's teaching style. Sievers recalls the words of Adam, "You're the only person in the world who can be you. The thing that you can do better than anyone else in the world is be you, and nobody else can *be* you. So, realize the truth in that and go with that."[4]

Sievers was also impressed with the example Adam provided regarding work ethic. Adam did not require anything from his students that he did not require of himself, and this trait is common among his students. Sievers explains:

> Mr. Adam was at it very early in the morning and there very late at night and seemed to need very little sleep. There were times when he helped me fix my motorcycle at two in the morning, and I thought, "Don't you ever sleep?" He'd be up past midnight every day, and he'd be up at five in the morning. He'd get to his studio at seven or whatever it was, but he would have already mowed seven acres of his yard or tilled the garden or something. He probably slept three or four hours a night.[5]

Adam also emphasized the importance of treating others well. His master classes centered more on the treatment of others than anything trumpet-related. "You don't put someone else's light out to make yours shine brighter," and "You don't go up

[4]Ibid.
[5]Ibid.

the ladder of success by stepping on other people,"[6] were frequent statements heard by Adam's students. A potentially new mindset thus developed that would affect the student's trumpet playing.

Adam felt it was important that the student was mentally prepared and free of anxiety or tension before beginning trumpet instruction. By telling a joke or talking about subjects other than trumpet, Adam was able to get the student to forget about performance anxieties and open his or her imagination to better imitate his sound. As Sievers notes:

> You were just going along with whatever he was doing. What begins to affect you is how you stand, how you breathe, the fullness of the breath, the timing of the breath, certainly the quality of sound you would get which would be an unconscious imitation of his. So, you would come out of a lesson and your embouchure would be different, your air would be different, your tone would certainly be different, and everything would not only be different/better, but much more comfortable and refreshed.[7]

Sievers believes that through all these changes, at least in his experience, the student is unaware of how these improvements take place. In Sievers's opinion, the new-found enthusiasm and inspiration provided by Adam motivated him to do what was necessary to be successful, not only on the trumpet, but in life.

As a graduate student of Adam, Sievers was able to gain some additional insight into the methodology being employed. With few exceptions, physical aspects of trumpet playing were not a subject of discussion between teacher and student. Instead, Adam would model aspects such as the sound, phrasing, and articulation that he wanted

[6]Ibid.
[7]Ibid.

from students and allow the necessary physical changes to take place as a result of their imitation of the musical product now implanted in the students' imagination.

Rote playing was a matter of course when Sievers was in Adam's studio. Adam taught the exercises of his daily routine to his students by playing them, requiring the student to remember them and the manner in which he played them. The more experienced students assisted the younger ones, but the focus remained on the aural.

According to Sievers, the daily routine devised by Adam "builds chops and breath and all the sound production things. It takes that great sound that he modeled through every possible context: flexibility, range, dynamic extremes, articulation, intervals, anything you can imagine."[8] Most of the serious students in the studio at that time would practice up to six hours per day and some many more. A large portion of this practice time was devoted to the exercises in the routine with the balance spent on etudes and literature. The daily routine devised by Adam has two major effects. First, it directs students on a path of advancement that can be followed for the rest of their careers. Second, it maintains good trumpet-playing habits which can minimize or eliminate playing problems.

Adam encouraged his students to practice together, a technique commonly referred to as "trading-off." Sievers believes that there are many benefits to the practice of "trading-off." The daily routine has a tendency to be tedious, and practicing together helps break the monotony. There is a natural pacing that takes place. Players who

[8]Ibid.

practice with one another are less likely to practice unceasingly to the point of injuring themselves. Most importantly, they learn from each other. Each player has strengths and weaknesses. Practicing with another person promotes the development of skills in which a player may be deficient.

Spending time together in a practice room also develops relationships that tend to last for many years. Sievers developed relationships with many close friends by "trading-off." Sievers states, "I've often thought that I learned as much or more about actual trumpet playing from Jim Reed. He didn't work on my self-esteem so much but the actual act of playing the trumpet well. I can't put a price on what I learned from all those hours practicing with Jim, because he is such an artistic player."[9]

In addition to listening to each other, Adam promoted musicianship in his students by encouraging them to listen to great musicians. He recommended listening to artists such as Maurice Andre, Adolph Herseth, Doc Severinson, Pablo Casals, and Luciano Pavarotti. Listening to great opera also taught the students about every aspect of musicianship, from sound production, to phrasing, to emotional involvement in the music. Adam frequently made the statement, "Great trumpet playing is great trumpet playing, and great music is great music."[10] Adam encouraged his students to be musicians, not just trumpet players.

A possible weak point in Adam's teaching style, according to Sievers, could be a lack of importance placed on the learning of literature in lessons. Approximately one

[9]Ibid.
[10]Ibid.

half to two thirds of a lesson might be devoted to the exercises and concepts of the daily routine, leaving little time for etudes and literature. Adam expected students to be motivated enough to seek out and prepare literature, etudes, and orchestral excerpts independently. Unfortunately, not all of his students applied this philosophy. Adam would help the student develop a good concept of sound and other fundamentals, and it was up to the student to apply these to literature.

Adam brought the subject of physics (as related to brass instruments) to his trumpet instruction in a limited manner. According to Sievers, it was a matter of gaining the confidence of the student. The goal in introducing the subject was to help the student understand the basic physics of brass instruments. For example, Adam uses basic concepts of physics to show that the breath moving into the instrument, not the buzzing of the lips, creates the sound on a brass instrument. Sievers explains, "The lips are held in place by the act of blowing and by the buccinators [muscles at the corners of the mouth], and they have to be in repose so they can cooperate with the instrument and vibrate; but they don't buzz."[11] The student learns enough about physics to understand and believe that this is the most efficient method of sound production.

Sievers believes wholeheartedly that Adam's pedagogy transcends musical genre. Sievers also asserts:

> It is effective for everything including sports and car mechanics and gardening, or painting a house. It has radically affected every aspect of all of our lives; how we treat people.…Genres are simply doing your homework and knowing the style. If

[11]Ibid.

> you play in a polka band or a Mahler symphony, a small jazz combo, or whatever it is, those are just flavors. A typical Adam student tends to be good at a lot of things, very versatile players. We all have our preferences: Chris Botti, what he does for a living, or Bob Platt in the Berlin Philharmonic; they're going in different directions, but it's all great playing, and it's free, and the ownership they have in the ears and all of that is in common.[12]

Through his methodology, Adam teaches the student how to play the trumpet, regardless of musical style, and how to be successful in any playing experience. The student is expected to apply the concepts introduced in lessons to the student's preferred musical genre.

THE INFLUENCE OF WILLIAM ADAM ON THE PEDAGOGY OF KARL SIEVERS

Sievers feels that he adheres very strictly to the pedagogy of Adam but in his own manner. Out of respect to Adam, Sievers refuses to copy Adam's mannerisms or verbiage, but believes the core of his philosophy is in total agreement with what he was taught by Adam. While there is a difference in personality which will have an effect on teaching style, Sievers's approach to each student incorporates most, if not all, of the traits exhibited by Adam.

Building the self image of the student was the most important facet of Adam's pedagogy to Sievers as a student, and it is also of prime importance to him as a teacher. As he explains, "I knew that Mr. Adam cared very deeply about me, that he would do anything for me, and I sincerely feel that way about my students and I think they sense

[12]Ibid.

that."[13] Building the self-image does not imply attempting to mold a student into some pre-conceived model; however, if a student is a victim of low self-esteem or lacks self-confidence, the success of teaching trumpet skills will be dubious at best. By helping students free their minds of negativity and by building their confidence, the teacher greatly enhances the opportunity for success. Although his teaching may vary in detail from Adam's, Sievers believes that his way of doing things is a reflection of what he learned from Adam. He asserts, "If the students know I am a constant, that I'm always glad to see them, I always believe in them, I always look forward to their success and expect their success, then maybe they start to realize that that is real, not just a bunch of happy words."[14] Sievers tries to remain positive with his students and share his belief in their potential.

Sievers's lesson structure is comparable to that of Adam. Fundamentals are the core of the lesson at the outset, playing those portions of the daily routine that are deemed necessary for each individual student. He stresses the importance of helping students feel good about themselves in order to accomplish the best results from any lesson. Once a good self-image and fundamentals are established, students begin to venture into etudes, literature, or orchestral excerpts. Sievers is adamant that his students play musically, whether they are playing the daily routine or solo literature for a recital. The musical product must always be the foremost goal of anything played by

[13]Ibid.
[14]Ibid.

the student. He models tone, phrasing, and articulation to impart the concept to be derived from a particular exercise or piece of literature.

Sievers credits the success of his students to his experience with Adam. Under Sievers, students in the trumpet studio at the University of Oklahoma have been successful in major competitions, in winning auditions, and in securing teaching positions. Although Delbert Hoon and Leon Rapier had some influence, Sievers credits Adam for 99 percent of his methodology. When considering his pedagogy without the influence of Adam, Sievers believes his methodology would be found lacking.

Sievers believes in the potential of each student. Many trumpet teachers would not admit students to their studio if they were not performing at a desired level. Adam would take students based on their potential, not just those with a strong background. Sievers expounds on this subject:

> I don't want to be the teacher that only takes hot shots. A couple of reasons implicit in that is: Why would I take a hot shot? Because that makes me look good.…I'm not teaching to make me look good, but I'm teaching to help that kid get wherever he needs to get. Certainly I want kids that play well, I want to have a great studio, I want them to be able to get a job…but if I ever get to the point where I've got that real eager kid who is willing to do whatever it takes to become a good trumpet player, and he's just not very sophisticated yet…that's not going to happen.[15]

To Sievers, the attitude and work ethic of the student are far more crucial than his or her actual performing ability. He is more concerned with how prospective students *want* to play than their current musical experience. He remembers students in Adam's studio at

[15]Ibid.

Indiana University who may not have been accepted elsewhere but who flourished by studying with Adam. Like Adam, Sievers believes more in potential than current performance ability.

In conclusion, Sievers holds in high regard the influence of Adam on both his playing and teaching. Although the trumpet-playing aspects of Adam's pedagogy are essential, Sievers believes that Adam's ability to enhance a student's self-image is of paramount importance. Adam set the example in work ethic and treating others with respect, qualities which were transmitted to Sievers and other students as positive models for success in any discipline. Adam taught from an aural and goal-oriented perspective, focusing the student on a musical product rather than the physical aspects of playing the trumpet. Thus, Adam was able to modify a student's trumpet playing through this aural approach. Sievers excelled by means of this methodology and continues its use in his studio. Sievers credits any success of his own or his students to his experience with Adam. Despite differences in personality and specific details, Sievers holds to the essential elements of Adam's pedagogy. He encourages his students, tries to build their self-image, models quality sound production and good musicianship, and promotes a good work ethic through example.

CHAPTER 4

GREGORY WING

PERFORMANCE BACKGROUND AND EARLY INSTRUCTION

Gregory Wing was born in 1953 in Covington, Kentucky. He began playing the trumpet in the summer preceding the fourth grade on a rented Conn Director trumpet, working out of the *Belwin Note Builder*[1] series. The first instructor Wing remembers was Robert Crowder, who was his director in the Ninth District Band in Covington. The band program was inspirational for Wing, and he was successful from the outset. His early success in grades four through six earned him the respect and praise of his directors. The high school band director, James Copenhaver (currently the director of bands at the University of South Carolina) worked with the elementary school students. Wing and Copenhaver developed a relationship that was to last a lifetime.

After high school, Wing attended Morehead State University, earning a bachelor of music education degree in 1975. He had plans to attend Indiana University to study with William Adam but delayed that decision for one year. During that year, he toured with Paul Caldwell, performing in shows for industrial promotions. Wing credits Caldwell with teaching him about the business side of the music profession and about the importance of developing quality relationships with others.

---

[1]Wayne Douglas, *Belwin Band Builder Parts 1-3 B-Flat Cornet Trumpet* (Miami, FL: Belwin/Mills Publishing, 1953).

Wing moved to Bloomington, Indiana in 1977 to begin graduate work with Adam and completed a master of music degree in 1981. While in Bloomington, Wing performed regularly at the Executive Inn in Evansville, Indiana, with many Las Vegas touring shows. It was during one of these shows that he met Glenn Smith who recruited Wing for his act in Las Vegas.

Wing had long desired to perform in Las Vegas. The opportunity offered by Smith was a realization of that goal. Events did not unfold as expected, but the eventual result showed a positive side of Wing's character. He recalls the circumstances resulting in his move to Las Vegas:

> About two weeks before the gig was supposed to begin, I received a telephone call from Glenn's manager, Rick Sands, telling me that the funding for the horns did not come through, thus Glenn would not be using any horns. I was so disappointed! I told Rick that I had already purchased my airline tickets and was going to make the trip anyway for a week to check things out.…I flew out and Rick put me up at his condominium.…I also called a few of the trumpet players who were already working and established in town. One of them was a student of Mr. Adam's, too, Walt Blanton. I remember Walt meeting me for lunch.…Walt gave me such wonderful supporting advice and gave me a few names of guys to call while I was visiting. We moved from Bloomington, Indiana, to Las Vegas, Nevada, a two-thousand mile trip, with no jobs. We had a couple thousand bucks saved and that was it.…Moving to Las Vegas was a life-long dream, and I really felt that this move was the right thing because of the desires and beliefs that Mr. Adam set in our minds that you can do anything that you want as long as you work. He didn't say it would be easy, but it was definitely doable.[2]

The passion and commitment for trumpet playing shown above are indicative of how Wing achieved his goals and satisfied his desires. He believed he could be successful in

[2]Gregory Wing, interview by author, tape recording, Morehead, Kentucky, 29 April 2006

Las Vegas and was willing to put forth the necessary effort to realize his goals. This dedication was to serve him consistently throughout his career.

Shortly after the move to Las Vegas in 1981, Wing received a call from Steve Peck, the manager of the Buddy Rich Band. He asked Wing to play the lead trumpet book as a substitute for two weeks. Wing initially turned down the offer because he had just moved but, upon reflection, reconsidered. He traveled to Detroit, sight-read the first trumpet part in concert, and finished the two-week tour. Rich appreciated Wing's performance and invited him to continue with the band. This engagement lasted for approximately eighteen months and helped to build Wing's reputation as a lead trumpet player.

Upon his return from the Buddy Rich tour, Wing substituted for Tom Ehlen at Caesar's Palace for a summer. The headline entertainers during this time included Natalie Cole, Tony Bennett, Julio Iglesias, Cher, Dionne Warwick, Burt Bacharach, Frank Sinatra, and Wayne Newton. Wing's playing was impressive enough that the band leader, Al Ramsey, recommended him to fill an opening at the Las Vegas Hilton where Wing played the show *Moulin Rouge*.

The relationships developed throughout the course of Wing's career benefited him greatly, especially in the competitive environment of Las Vegas. Approximately two years after Wing's return to Las Vegas, Jimmy Nuzzo, an acquaintance from the Executive Inn in Bloomington, Indiana, offered him the lead trumpet position with Tom Jones. While with Jones, Wing was presented with another opportunity because of a

personal affiliation developed during his Indiana University years. Robert Slack was performing with Paul Anka and recommended Wing for a position in Anka's band. This engagement lasted only six months however, after which Wing returned to the Tom Jones organization where he stayed until the summer of 1988.

The Stardust Hotel in Las Vegas was the next source of employment for Wing. There he performed in the shows *Lido de Paris* and *Enter the Night*. His tenure at the Stardust lasted for nine years, after which he was engaged to perform at the Gold Coast Hotel and Casino. Wing enthusiastically praises the musicians he worked with in The Royal Dixie Jazz Band at the Gold Coast Hotel. This was one of the few opportunities for a musician to play during the daytime hours. It provided him with financial security and allowed him the freedom to play as a substitute in evening shows.

Commercial music was not the only genre which Wing performed. While in Las Vegas, he played with Andrea Bocelli, Luciano Pavarotti, the Las Vegas Philharmonic Orchestra, and the Nevada Wind Ensemble. Wing gained valuable teaching experience at the Nevada School for the Arts as well.

Wing entered a new stage in his life when he accepted a position as trumpet professor at Morehead State University, in Morehead, Kentucky in 2002. Since his return to Kentucky, Wing has performed with the Lexington Brass Band, the Lexington Philharmonic, and the DiMartino/Osland Jazz Orchestra (DOJO). In addition, he is an artist/clinician for Vincent Bach Trumpets.

THE INLUENCE OF WILLIAM ADAM ON THE
TRUMPET PERFORMANCE OF GREGORY WING

Wing recognizes Adam as his primary trumpet teacher and mentor. Wing asserts that his ability to develop strong interpersonal relationships is due in large part to the methodology Adam used to help students realize their potential. Throughout his career, Wing built strong personal and business relationships with others that have developed into both playing opportunities and life-long friendships. Wing states:

> If you're a nice guy and you work hard, and you have a lot of friends, like Mr. Adam used to always tell us, you want a lot of friends in this business because you never know when you may want to use them. He would go on to say that you don't want to use them in the sense of "using" them, but in this business, you need all the friends you can get.[3]

The ability to develop personal and business relationships proved to be a vital part of Wing's playing and teaching success.

Wing cites Adam's ability to free the student's mind of tension-causing anxiety as another pedagogical trait that is an aid not only in trumpet playing but also in dealing with other people. For example, negative words or actions by a colleague can create tension, resulting in problems with one's sound production. Wing deals with this negativity by confronting the colleague, which frequently solves the problem. Once resolved, a friendship is rekindled, and the negativity and its resultant tensions are relieved.

Practicing with another trumpet player also helped to foster long-term relationships. He believes sharing time in a practice room with another student helped him learn compassion, empathy, trust, and acceptance of others.

---

[3]Ibid.

Adam was able to motivate many of his students by alluding to the success of other students. Mentioning recent accomplishments of students such as Jerry Hey, Charley Davis, or Chris Botti inspired the younger trumpet players to spend additional time in the practice room and fired their imagination as to what might be possible. Once the student believed in those possibilities, Adam served as a role model to show the work ethic required to realize those beliefs. However, Wing states clearly that it is the passion and love for what you are doing that should be the stimuli for the effort, minimizing any negative connotations of the term "work."

Wing found significant value in listening to Adam's playing and in following his advice to listen to other great musicians. Adam's modeling of great sound production and musicianship in each lesson was particularly motivational to Wing. Hearing and emulating Adam and other artists, such as Doc Severinson, Philip Smith, Maurice Andre, and Arturo Sandoval, motivated Wing to spend the necessary hours in the practice room.

Wing's lessons with Adam were structured similarly to others in the trumpet studio at Indiana University. The first half of the lesson was dedicated to the daily routine. Wing recalls that Adam used this time to determine if there were any tensions in the student's playing and to alleviate any anxieties causing those tensions. Wing says, "He had this ability to put his finger in his ear and hear the overtones which enabled him to isolate where the tension was in the sound and where it was coming from."[4] Once the cause of tension was determined, Adam would select those exercises from the daily routine that would best assuage any physical tension. This was accomplished from an aural perspective and often without the student's awareness. Adam enabled the student to understand trumpet playing as a "kinesthetic response" or an action that results from a thought. He directed students to "hear the sound." In other

[4]Ibid.

words, students were to encapsulate every aspect of trumpet playing, from the quality of the sound to all areas of musicianship, in their imagination and allow necessary physical adjustments to take place, as a result of this imagined concept.

Wing finds Adam's methodology effective for any type of playing or performance genre. He cites examples in his own career, performing in both classical and commercial settings:

> Mr. Adam teaches you how to play the trumpet. I have been called to play principal for Pavarotti and Bocelli during their recent tours in the U.S. I had to transpose all these different keys and play that style. I didn't have a problem with it. Mr. Adam taught me how to transpose and encouraged me to listen to the greats in all styles.…You can't change the way you blow a trumpet to play all these different styles. The sound has to change, and the articulation has to be correct…but, as far as blowing the trumpet, that never changes.[5]

Wing insists that listening to great players is what helps a performer learn how to perform in a stylistic genre. Adam taught an approach to trumpet playing that was adaptable to the genre of the student's choice.

Wing finds nothing negative about Adam's teaching philosophies. Trumpet players seek out Adam for the same reason that athletes seek out successful coaches, and painters study the masters: because of a track record of accomplishment. As Wing explains:

> I think what Mr. Adam has done more than anything is that he has taught us a belief system of success. If it works and you like the results that you are achieving, why would you ever think anything negative about that?[6]

Wing acknowledges the possibility of someone else seeing negativity in Adam's pedagogy. To find a teaching style without detractors would be extremely rare. For Wing, the success of Adam's students validates the effectiveness of his pedagogy.

---

[5]Ibid.
[6]Ibid.

Adam uses the trumpet to teach students how to be successful in whatever profession they choose. The teacher should teach more than just the subject material. He or she should relate the subject material to life so that the student can apply the concepts to any other subject. Wing recalls supplementary reading material Adam requested his students to read, such as the poem "If" by Rudyard Kipling and "It's Not the Critic Who Counts" from a speech by Theodore Roosevelt. These texts are examples of the attitude one should take in one's interpersonal relationships. These attitudes help the student to be mentally free of bitterness and negativity and physically free of tension. Wing comments on the benefits of this freedom:

> That's what it means to be free. You concentrate better when you are mentally free. When you are at peace with who you are, you have the ability to do anything better. Not getting into muscle structure and the analysis of the tensions that this causes on the muscle structure. Blood pressure rises, heart beat rises, muscles constrict, you can't breathe, and you're isometrically tense. How are you going to play free if you're not mentally free?[7]

Adam did not view his students as mere trumpet players whom he met once per week for lessons. He had a much more holistic attitude about them, and he felt an obligation to help them develop the type of relationships that would be of benefit to them in any circumstance. He taught them how to eliminate negativity, self-pity, and laziness, by replacing these traits with a positive attitude about themselves and others and a healthy work ethic.

THE INFLUENCE OF WILLIAM ADAM ON THE PEDAGOGY OF GREGORY WING

Wing regards his training with Adam as a model for a successful studio. Developing successful interpersonal relationships is the primary facet of Adam's teaching philosophy that Wing has applied both in commercial venues and in academia.

[7]Ibid.

One of his primary goals is to be a role model for his students, illustrating the type of character and work ethic that will aid in their success.

Wing adheres quite strictly to the teaching style of Adam. He uses Adam's daily routine to develop a kinesthetic approach to playing the trumpet but varies some of the exercises. For example, when Wing studied with Adam, the daily routine did not include exercises from *Glantz: 48 Studies*. Wing incorporates these exercises in the daily routine given to most of his students. Wing plays for his students as an example of quality sound production and musicianship in a comparable manner to the modeling of Adam. He utilizes many of the exercises from his study with Adam, including long tones, the first study from *Clarke Technical Studies for the Cornet*, and a set of exercises from *Arban's Complete Conservatory Method for the Cornet*. Examples from the latter include several multiple-tonguing exercises found on pages 175-179, 162-163, and 125, and single tonguing found on pages 13-16, 19-21, and 32-34.[8] His lessons are structured in a similar manner to that of Adam. He uses the daily routine to insure that the student's sound production is free of tension and that mental focus is evident.

Wing has the experience to know that regular practice of the daily routine not only helps the student become a better trumpet player but also aids in the event of future adversities. In addition to maintaining a strong base of fundamentals, practicing the daily routine consistently over a period of years prepares a player for difficulties associated with performing. Wing explains:

[8]Ibid.

> It has served me well, and it's helped me tremendously to keep my head together when "Ouch, it hurts; I'm cut on the inside of my lip; what do I do? Do I get a different mouthpiece? Do I get a different horn? Do I change things?" Gosh no! I do the thing that I know works because of the period of time that I spent on the horn.[9]

Wing perceives himself as a reflection of Adam and sees his students as a reflection of himself. He conveys many of Adam's concepts and principles to his students, frequently hearing his words (originally the words of Adam) repeated back. Wing recalls:

> I put on the Mr. Adam/John Harbaugh video last year during a performance class and my students got a kick out of some of the things Mr. Adam was saying because "his" words had become mine; my students had heard the same thing from me. Many commented and chuckled, "Now we know where *that* came from." I hear them talking about trumpet and they are saying the same things that they heard Mr. Adam say or that I have said through him.[10]

Because Wing considers the interpersonal aspects of Adam's teaching style to be of primary importance, he strives to raise the awareness of his students in this area. The goals he sets for his students are that they treat others with respect, handle adversity well, and have a practical understanding of professionalism.

While Wing has followed Adam's philosophy of accepting a student based on potential rather than preparedness, he is beginning to question the advisability of this practice in his situation. In Wing's opinion, this may be due, in large part, to the type of students each institution attracts. Many consider Indiana University a Mecca for those seeking careers as professional musicians. Morehead State University is well-known

---

[9]Ibid.
[10]Ibid.

for developing music educators. While Morehead State University will attract students who have the desire and commitment to excellence essential to becoming a successful artist on the trumpet, Wing has learned that there are students who will work to earn a degree but not adopt the work ethic required to become an excellent trumpet player. In the early years of Wing's tenure at Morehead State University, he followed the example of Adam, believing in his students' potential and trying to build their self-confidence regardless of their work ethic. His experience has forced him to reassess this attitude. He explains, "I may think that they can do it [be successful trumpet players], but how long is it going to take them to realize that they don't even care to do it?"[11] To those who are merely seeking a degree and are not motivated to seek excellence in their trumpet playing, Wing has this admonishment:

> How are you going to teach a student to double tongue if you can't double tongue? How do you teach a student to play a high C, D, E, F, and G if they want to and you can't do it? How are you going to teach someone to phrase and how to express themselves on a phrase if you can't express yourself and play musically?[12]

Wing recognizes an obligation to prepare students musically on their primary instrument if they are to be successful as music educators after graduation. In the future, Wing acknowledges that concerns about a student's commitment to excellence will affect decisions on acceptance of that student applying for admission.

In conclusion, Wing still experiences a fruitful career as a professional trumpet player, both in the commercial and classical genres, after successfully transitioning to

[11]Ibid.
[12]Ibid.

the role of university professor. He recognizes Adam as his primary trumpet instructor and credits Adam for his success as a musician. While Wing employs Adam's pedagogy in total, he was most affected by the relationship-building aspects of Adam's teaching style. Adam instills in his students the value of treating others with respect and professionalism, and these concepts serve Wing well both as a performer and as a teacher. Another aspect of Adam's pedagogy important to Wing is the development of life skills such as building the student's self-confidence, overcoming or avoiding negativity, and stressing the power of a good work ethic. These skills are of prime importance to Wing, and he strives to impart them to his students. They are not only effective in trumpet playing, but also in other life circumstances. These skills free the player's mind, resulting in a release of tensions that could adversely affect sound quality, endurance, and accuracy. Like Adam, modeling quality sound production and musicianship is a crucial feature of Wing's teaching. The aural nature of Adam's teaching, duplicated by Wing, develops a kinesthetic approach to trumpet playing and frees the student from concerns about physical aspects. Wing understands the importance of being a role model for his students, as a musician, a mentor, and a colleague. Wing values the effectiveness of Adam's trumpet studio and pedagogy, and strives to emulate most, if not all, aspects of Adam's teaching style.

CHAPTER 5

JAMES STOKES

PERFORMANCE BACKGROUND AND EARLY INSTRUCTION

James Stokes was born in 1963 in Hendersonville, North Carolina. He began his studies on the trumpet with his father, James Stokes Sr. and also received private instruction from Kieg Garvin, a retired trombone soloist with the Army Band. As Stokes progressed, Garvin recommended Larry Herman, principal trumpet with the Asheville Symphony, as his next instructor. Although he regards the playing of Herman positively, Stokes recalls that he did not follow the advice of his teacher very closely. However, during his tenure with Herman, Stokes began performing the third trumpet part with the Asheville Symphony, and the experience of performing with Herman was extremely beneficial to him. In addition to this professional experience, Stokes performed with a high quality youth orchestra (Carolina Youth Symphony, Greenville, SC.). In high school, he also participated in a quality band program which his father directed. This background provided a solid foundation on which Stokes could build. While still in high school, Stokes studied with Frederick Baker (a former student of Leon Rapier), who further developed musicianship in the young trumpet player. He also studied briefly with Russell Plylar, David Kuehn, and Joseph Phelps. The latter

recommended that Stokes continue his education with William Adam at Indiana University.

Stokes had already auditioned for Indiana University, having requested to be accepted into the studio of Charles Gorham. However, on the advice of Phelps, Stokes began work on his degree at Indiana University studying with Adam. The primary performance experiences for Stokes while in Bloomington were in the school orchestras and jazz bands, as he dedicated the majority of his time to earning a bachelor of music education degree, completed in 1986.

Stokes continued post-baccalaureate work at Indiana University, serving as a graduate assistant to Adam for one year. He left Bloomington in 1987 to tour with the Russ Morgan Orchestra, a dance band led by Morgan's son Jack. Stokes gained valuable experience performing with Morgan. He learned that playing with the same musicians for an extended length of time elevates the quality of the music being produced. He also discovered that he did not enjoy the touring environment.

His wife moved to New York while Stokes toured with Morgan. With the help of Chris Botti and Kent Smith, acquaintances from Indiana University, Stokes acquired playing engagements in New York. He decided to move there with the intention of continuing work on a master's degree. Stokes studied briefly with William Fielder, a teacher of Wynton Marsalis, at Rutgers University; however, lack of available scholarship money prevented him from attending there.

While in New York, Stokes worked as a freelance musician for approximately five years. His performances encompassed diverse styles and included Broadway shows, recording sessions, and concerts with symphony orchestras. The negative attitudes of other musicians proved to be a pivotal point in Stokes's career. As a young musician, he was playing with much older professionals who no longer enjoyed the music profession. Stokes felt it was time to leave the negative atmosphere produced by the professional musicians in New York City.

Stokes moved to Columbus, Ohio. He recalls establishing his career in Columbus:

> When we moved to Columbus, I had to start all over; so everything I did, I had to create for myself. It started with letters to the churches, to taking every single gig, club date, big band and orchestra.…I developed a working brass quintet, a brass choir, and concentrated on the solo literature.[1]

Through persistence and dedication, Stokes developed relationships with other musicians and musical contractors in the Columbus area. His reputation as a trumpet artist grew as he performed in many musical genres, ranging from Broadway tours to the Columbus Symphony Orchestra.

In 1994, Stokes returned to school to finish his master's degree at The Ohio State University as a graduate assistant to Dr. Richard Burkhart. He earned a master of music in trumpet degree in 1996. In that same year, he accepted a position as trumpet professor at Capital University, in the Conservatory of Music. (At the time of the

[1]James Stokes, interview by author, tape recording, Columbus, Ohio, 30 April 2006.

execution of the questionnaire, Stokes was teaching at Capital. He has since accepted a position at Appalachian State University.)

In addition to his teaching duties, Stokes maintains a rewarding performing career, playing with some of the finest musical ensembles in central Ohio. He continues to perform on a regular basis, serving as a role model for his students and providing quality musicianship for the Columbus community. Since moving to Columbus, Stokes's performance experience has been diverse and quite vast. He plays regularly with the Capital University Brass Quintet and the Cathedral Brass (of which he is a founding member). He performed with the Columbus Symphony Orchestra and the Columbus Light Opera, and was co-principal of the Asheville Symphony for seven years. Other playing engagements included Broadway tours, church services, and the Columbus Jazz Orchestra. Stokes was a guest soloist for the Capital Symphonic Winds, the Hendersonville Community Band, and the Saint Mary's Cathedral Basilica in Cincinnati, Ohio. Stokes also adjudicated and performed at the prestigious National Trumpet Competition at George Mason University in Virginia.

INFLUENCE OF WILLIAM ADAM ON THE TRUMPET PERFORMANCE OF JAMES STOKES

James Stokes entered Indiana University to study with William Adam in 1981. With a solid background in orchestral trumpet playing, Stokes valued the priority Adam placed on fundamentals in structuring his lessons and the daily routine. Within those fundamentals, sound production took precedence. Adam defined a quality sound

through modeling and encouraging students to listen to other artists. Adam encouraged Stokes to listen to Adolph Herseth, Horst Eichler, Harry Glantz, Don Jacoby, Clifford Brown, Maurice André, Doc Severinson, John Robertson, and many others. Understanding a quality sound, implanting that sound in the imagination, and realizing that sound on a consistent basis became his lifelong goal.

Another fundamental aspect of Adam's pedagogy of particular importance to Stokes was ear training. Adam required his students to be able to sing any passage they were attempting to play. This practice helped students establish in their imaginations not only the quality of the sound but also other musical factors, such as dynamics, articulation, and phrasing. As Stokes explains, "Ultimately, the goal is the end result, and that's hearing the sound in your head; eliminate the trumpet so you can be a musician first. Keep your head in the sound."[2] Fundamentals of sound production and ear training guided Stokes in understanding what was expected of professional players and shaped the goals that were to direct his playing career.

Stokes believes that Adam's methodology is advantageous for any performance genre. Stokes recalls:

> He knew where my interests lie [sic] from the beginning. He knew what I wanted to develop. He also knew stylistically what was necessary for me. But when I went into a lesson, I don't think he was thinking about that all the time. He was thinking about great sound production. I never understood that until I was exposed to all those guys in Bloomington. At that time, many very talented players were in school or came through town. Some were getting off the road and others were just visiting. I often thought, "Man, I'm in the midst of all these wonderful players." That's the

[2]Ibid.

> sound I want and that's what I was determined to achieve. That year I went to Chicago, and I heard Herseth play Mahler 7th Symphony. I recognize that sound. It was obvious that he had the same sound in mind that I had heard in Mr. Adam's sound. It was the same production I heard out of the players that surrounded me in Bloomington. Being in the midst of those great players was a gift. They might play a different mouthpiece, but the opulence in the sound, and the way Herseth played the end of the first movement, my God, he might just as well have been playing lead on Buddy Rich's band. You could see him take a breath and nailed it. I thought this was the kind of trumpet player I wanted to be.[3]

According to Stokes, Adam used a picture of an angel to define "opulence" and relate that term to a trumpet sound. In the picture, the light from the halo continued into infinity in all directions. Adam compared that light to a freedom in the sound which should go on forever with nothing to resist it. Once the sound production was correct and other musical aspects were fully integrated in the imagination, it was only a matter of substituting styles to apply that sound to any performance genre.

Stokes stresses the importance of Adam's students practicing together. He recalls being reluctant to request older students to work with him, but in doing so, he developed strong bonds of friendship, in addition to a maturing of his trumpet-playing skills. One student helping another learn trumpet skills was one of the benefits of practicing together. Stokes would hear a student exhibiting strengths in a skill he lacked or one that he needed to develop and would request that student to practice with him. Over time, Stokes's skills in these areas would increase, as a result of the time spent with the other student. The reverse was also true. The other student would learn a skill of which Stokes had better mastery.

---

[3]Ibid.

Lessons with Adam were structured to reflect the priority of fundamentals with the daily routine garnering the majority of time. Although solo literature and etudes did not command the same attention as the daily routine, exercises would be added to concentrate on skills required in certain literature or etudes. For example, if Stokes were working on the second etude from Charlier's *Etudes Transcendantes*,[4] Adam would concentrate on exercises to develop lyrical playing and other skills associated with that etude. This methodology serves two purposes. First, students acquire the trumpet-playing skills necessary to perform the current literature or etude. Secondly, they can apply those skills to other musical materials. Therefore, although a minority of lesson time was spent on solo literature and etudes, the time spent on fundamentals was advantageous for the performance of many musical examples.

Adam believed that trumpet playing was 90 percent mental, 9 percent air, and 1 percent physical.[5] Adam's word choice and subtle body language usually affected changes in students' playing without drawing attention to any physical aspects. Stokes admired Adam's wisdom in this regard. Stokes also acknowledged that some students were capable of handling more information than others:

> Some of us could digest those details without creating "road blocks" in our playing. We were able to put the information in the 1 percent category of our thinking. Even though I feel some of the students can use more detail, the real art is knowing when to say something and when not to say something, and how to say it.[6]

---

[4]Theo Charlier, *36 Etudes Transcendantes* (Paris: Alphonse Leduc, 1946).

[5] William A. Adam, "Clinic Address" available from http://everything trumpet.com/Bill-Adam/articles/ClinicAddress.html; Internet: accessed 11 June 2006.

[6]James Stokes, interview by author, 30 April 2006.

Stokes found his experience in this regard to be somewhat different from his colleagues. Adam would share something and request Stokes to "put that in the 1 percent area." Although Adam adhered strictly to an aural approach of trumpet teaching in which playing was 90 percent mental, he treated each student individually and used good judgment when applying exceptions. For example, Adam would occasionally draw attention to the breathing of Stokes and its relation to sound production. However, in general, Adam would guide students to solve playing problems without pointing directly to the problem, keeping their focus on the musical result.

Stokes also noted the subtle use of body language by Adam:

> He'll use his hands, like a conductor would, to convey a different sound. I'll always remember him imitating the way we are supposed to blow and follow through. He took a breath with me every single time. He used his hands in many ways while sitting in his wooden office chair or standing by my side.[7]

Adam had the ability to identify variances in the personalities of his students and know which teaching techniques would be most effective for each student within the overall framework of his pedagogy.

Stokes places considerable value on the aspects of Adam's pedagogy not specifically related to playing the trumpet. To Stokes, building the self-esteem of students and allowing them to preserve their dreams were significant elements of Adam's methodology. He recognizes Adam's influence in his own personal life, on his work ethic, and in the way he treats his children and his students. Stokes asserts:

---

[7]Ibid.

> You must always keep your eye on the goal and never forget the dreams that are the very essence of the artistic profession that you've chosen. He helped me keep those dreams. I heard students from other studios say, "I auditioned for Frank Kaderabek. He told me I play horribly. I understand he's a really good teacher." That's a really good teacher? Mr. Adam helped me keep my dreams alive as he worked on freeing my playing.…I had really good folks that encouraged me in that respect, but there were times when former teachers said, "Well, you miss a note on the second page." Mr. Adam always focused on the positive. He said, "Listen to all the things you did right young guy. We know what to do." He would never draw attention to the problems.[8]

Stokes also gained insight into this aspect of Adam's pedagogy through *Psycho-Cybernetics* and "Promise Yourself," a poem by Christian Larson, both of which were recommended reading by Adam.

Stokes feels that he accomplished something in every lesson with Adam. Whether it was improvement at a particular trumpet-playing skill or Adam's encouragement when his playing was below the normal standard, Stokes acknowledges leaving each lesson with a sense of achievement. Through both his verbal encouragement and serving as a role model, Adam showed his belief that Stokes was capable of reaching his goals as a trumpet player and in other life circumstances.

THE INFLUENCE OF WILLIAM ADAM ON THE PEDAGOGY OF JAMES STOKES

At the time of the interview, Stokes had been the trumpet professor at Capital University in Columbus, Ohio, for ten years. The number of students in his studio had increased from five to twenty. He employs the teaching style of Adam in his own

[8]Ibid.

pedagogy, seeing no reason to vary from it. Stokes provides examples of quality sound production for his students and uses an aural approach in his methodology. He remembers an admonition from Adam:

> "Jimmy, play for them, play for them. You know what to do. Just keep playing for them." He always reminds me to set a great example in sound, and he makes me more aware of what I need to listen for as a teacher. It's always a learning process for me.[9]

Stokes posits that he would not be able to teach this methodology without having gone through it himself. He states, "You can talk about it and write it down in a book, but if you haven't been through it yourself, you don't really understand."[10] He exhorts his students to keep the resulting sound as a goal and avoid focusing on the physical attributes of trumpet playing.

The students in the trumpet studio at Capital University are expected to perform in multiple ensembles and are involved in many extra-curricular activities. Stokes encourages students to practice as much as possible but realizes that there are limitations on their time. Stokes varies the substance and length of the daily routine to deal with these realities. He also recognizes the individual attributes of each student, knowing that some will be more dedicated to the trumpet than others. Some students have firm career goals in mind, while others are attempting to discover what direction they will go after graduation. All of these students require individual attention, and Stokes finds ways to reach them where they are.

---

[9]Ibid.
[10]Ibid.

Stokes periodically takes a select group of students to Bloomington, Indiana, to meet Adam and take a lesson. After hearing the students, Adam talks to Stokes about them, providing him with additional insight for their instruction. Stokes finds this insight particularly valuable. One of the attributes of the aural approach used by Adam is to distract the student from physical aspects that may be causing tension in the sound. The teacher, however, should be aware of the source of the tensions. Adam was adept at identifying and eliminating the causes of tension without drawing the student's attention to them. As a student, Stokes was generally unaware of the causes of tension in his own playing. Taking his students to see Adam, allows Stokes the insight to understand this methodology from a teacher's perspective.

Musicianship is an important aspect in Stokes's pedagogy. He incorporates solo literature and etudes with exercises of the daily routine and urges his students to play everything as musically as possible. He states, "I heard too many students in school blowing routine with little regard for its musical value. So, when I get the students to believe that routine is also music…I have built a bridge that often helps the students stay more aware of phrasing and style in their playing."[11]

Stokes credits practicing with other students for increasing his awareness of the need for musicality in every note he plays. Hearing other students play the exercises of the daily routine with musical taste, playing orchestral excerpts with them, or learning etudes together, fostered a foundation of musicianship in Stokes that he endeavors to

[11]Ibid.

transmit to his students. He encourages his students to practice together and in all circumstances to make music.

Stokes, like Adam, refuses to categorize a student as a commercial player, an orchestral player, or a prospective band director. He encourages every student to strive for his or her own goals and uses the trumpet to help them achieve those goals. Stokes remembers the tendency of Adam to accept students based on their potential rather than their background of preparation. Stokes cites the example of Bobby Burns who had severe difficulties as a trumpet player upon his arrival at Indiana University. After a course of study with Adam, Burns went on to a successful career as a professional trumpet artist. Stokes also strives to see potential in students but recognizes the difficulty inherent in achieving that goal through the audition process. Recalling the example of Burns, Stokes affirms:

> Bobby is an inspiring example to me. He was a student that struggled with the trumpet but had great potential and persistence. I listen for potential in the playing and musical tendencies. I can help the student succeed from there. Imagine how many folks a student can inspire in his band-directing career or if he becomes a professional musician. I believe that we can teach and inspire the students the same way Mr. Adam did it for us.[12]

Although it is difficult to determine a student's future as a musician in an audition, Stokes can ascertain a sense of commitment and work ethic, characteristics essential to a student's success. Stokes reasons:

> Talent is icing on the cake most of the time. Most students can be good trumpet players; they don't have to be extraordinarily talented. The best students think

[12]Ibid.

> beyond the things that you tell them or teach them and are creatively independent in their development.[13]

When considering a prospective student, Stokes views character qualities such as commitment, work ethic, and persistence to be at least, if not more, valuable than trumpet-playing skills. He enjoys the experience of seeing a young musician prosper from four years of private instruction.

Stokes believes the success of his students is attributable to Adam's methodology. He notes how often he uses some of Adam's jargon, and how many Adam students speak the same language. Stokes comments on an Adam student conducting a master class, "Those words are so powerful. Every time I hear the guys speak, they are all speaking the same language…when they put their horns down and say something; I get it. I understand more clearly now, after going through it all myself."[14] Being careful to give proper credit, Stokes uses the words of Adam in much of the instruction he gives his students. While he is occasionally concerned that he is presenting a limited viewpoint, upon hearing the results in the performance of his students, Stokes recognizes the wisdom of Adam's pedagogy.

Stokes encourages his students to "listen, read, practice, fish, strive to be a good citizen, and develop the life skills and professional skills that take constant work throughout life."[15] He is conscientious about incorporating the holistic aspect of Adam's pedagogy into his own teaching style. He advises his students not to feel sorry

[13]Ibid.
[14]Ibid.
[15]Ibid.

for themselves, not to abuse drugs and alcohol, and to be careful in socializing. While not attempting to replace a parent, Stokes feels a responsibility to guide them during this time of maturing. Because of the significance he places on the extra-trumpet aspects of Adam's methodology, Stokes hopes to continually improve his effectiveness in transmitting them to his students.

Stokes respects the dreams and desires of his students and encourages the realization of those dreams, rather than attempting to guide them to a preconceived notion of where he or others believe they would be most successful. For example, Stokes would not assign a strict regimen of orchestral excerpts to a student expressing a desire to play lead trumpet in a commercial setting. Stokes provides the training necessary for a student to be successful in any performance genre.

In conclusion, fundamentals were the foundation of instruction for Stokes in his tenure with Adam. These fundamentals included a quality sound, modeled by Adam, ear training that incorporated singing, and imagining the musical result in everything played. For Stokes, a quality sound was defined by listening to Adam's modeling, his colleagues' playing, and recordings of other artists. The ability to sight read was greatly enhanced by ear training fundamentals. Placing the musical result in the imagination frees the player from physical encumbrances, allowing necessary physical modifications to occur to achieve the desired musical result. Stokes and other students of Adam were encouraged to pursue their own musical agenda, at least with regard to genre and career interests. Stokes felt a consistent sense of accomplishment throughout his course of

study with Adam. As a professor of trumpet, Stokes's pedagogy exhibits Adam's methodology. He models both sound and musicianship for his students and encourages musicality in every note played. He understands the need for individual treatment of each student, varying the daily routine and related materials to accommodate the student's aspirations. He continues to learn about Adam's pedagogy from the perspective of the teacher by accompanying his students to lessons with Adam. Stokes strives to impart more than trumpet instruction to his students, and encourages them to establish firm life goals which are the "essence of the artistic profession they have chosen."[16] Like Adam, Stokes makes every effort to set an example of what is necessary for a successful career in music or any other discipline.

[16]Ibid.

CHAPTER 6

ROBERT SLACK

PERFORMANCE BACKGROUND AND EARLY INSTRUCTION

Robert Slack was born in 1953 in the Napa Valley of northern California. He began playing the trumpet while in fifth grade, studying with Katherine Allen. Ms. Allen, who tutored Slack from the fifth through the eighth grade, was a pianist and the elementary school music teacher. He reminisces about his first solo performance: "At my eighth grade graduation, I played that little trumpet/cornet solo, *Tramp, Tramp, Tramp*. I was terrified, scared, shaking in my boots."[1] Slack observes that those nervous moments as a young player tend to make performances more memorable.

While in high school, Slack trained with Robert Radcliff, a trumpet player who played professionally in the San Francisco Bay area. Radcliff performed in the pit orchestra of many musical shows. He took Slack with him to observe some of these shows from the orchestra pit and eventually allowed him to play the third trumpet part. This gave Slack valuable professional performance experience while still in high school. Under Radcliff's tutelage, Slack practiced extensively from the *Arban's Conservatory Method for the Trumpet* in preparation for college studies. In 1971, Slack received the Armijo High School Musician of the Year Award.

[1]Robert Slack, interview by author, tape recording, Glendora, California, 18 May 2006

Slack began his post-high school education in 1973 at Solano Junior College in Solano, California. There he studied with bass trombonist John Kolarick (formerly of the Charlie Barnett Big Band), who performed regularly in the bay area. Kolarick introduced Slack to the jazz musical genre. While in Solano, Slack came into indirect contact with Adam. Slack recalls:

> I was in community college in 1974. A buddy of mine, another trumpet player, called me and said, "You've got to come over here and hear this album." He's got the Buddy Rich album *The Roar of '74*. That's the first time I had really heard Charley [Davis]. From that day on, I wanted to figure out who that guy was and who he studied with.[2]

Charley Davis, a student of Adam's, was playing the lead trumpet book on the Buddy Rich Band. Slack and Davis have since become good friends, splitting the trumpet teaching duties at Citrus Community College in Glendora, California.

After graduating from Solano Junior College, Slack attended California State University, Chico. He earned a bachelor of arts in music degree in 1977, studying with Richard Winslow, who was also a student of Adam. That was also the year of Slack's marriage to his wife Joanne.

Immediately after earning his bachelor's degree, Slack began his studies with Adam, serving as his graduate assistant. Slack's tenure at Indiana University was unusually long for a master's degree because of intermittent playing engagements that required him to leave Bloomington. He earned a master of music performance degree in 1982.

---

[2]Ibid.

Slack followed Gregory Wing, a friend from Indiana University, to Las Vegas after graduation. He remembers his start in Las Vegas: "The way you got known was you would go sit and play at the union hall…There would be one or two bands you could sit in and people would get to know you."[3] Wing knew he would be leaving his position as lead trumpet at the Hilton Hotel and invited Slack to audition for the position. Slack observed several shows and was preparing for the audition when he received an offer from Jerry Hey, another acquaintance from Indiana University. Hey offered Slack an opportunity to perform with Paul Anka. Slack accepted the offer and remained employed by Anka for approximately four years. He maintained his residence in Las Vegas and performed at the Stardust and Riviera Hotels and at Caesar's Palace when not touring with Anka.

In 1987, Slack had a desire to move to the Los Angeles, California, area to be available for work in the television, movie, and commercial advertising industries. However, at the time, there was a musicians' strike, which caused him to consider alternatives for a more stable income. He began applying to universities and colleges to serve as a trumpet professor. The president of Citrus Community College in Glendora, California, flew to Las Vegas to meet with Slack and offer him the position of trumpet professor at Citrus College. With its location in Los Angeles, Slack felt that Citrus College would be an ideal place to teach. Slack recalls his first impressions of Citrus College:

[3]Ibid.

> There was a very good choir under the direction of Ben Bollinger, a great choir, a great program. That was all. There were no studios, nothing. No instrumental program.…I decided to stay. The president pulled me aside and said, "I don't care how much you work, what you do at home, just don't slight the kids. Be there for the kids; however, you've got to do that. I encourage you to stay busy." Those first few years, I don't know if my wife recognized me. The kids were small. I did everything I could get my hands on. I was going downtown four or five times per week. I was doing *Mad About You*, and a bunch of TV shows, jingles, and subbing for a lot of guys.…Then the last five or six years I just focused on doing more here with the kids.[4]

Since moving to Los Angeles, Slack's performance experience has been extensive. In the genre of television and film, he performed in the following: *Paul Anka Special*, *Children's Special* (P.B.S. Television), *Dillinger and Capone*, *Mad About You*, *Mork and Mindy*, *That Thing You Do*, *The Lettermen in Concert* (P.B.S. Television), *Bugs Bunny*, *D2: Mighty Ducks*, *Friends*, *Mary Tyler Moore*, *Ren and Stimpy*, and *The Shipment*. Slack also performed in television commercials for the following: ABC News, Coke, Earthlink, Ford, Miss Clairol, Pillsbury, Taco Bell, Audi, Diet Coke, ESPN Sports, McDonald's, NBC News, Summer Olympics, and Toyota. In addition, Slack performed for President and Mrs. Ronald Reagan at the White House in 1986 and for Governor George Deukmejian's inaugural ceremony in 1987. Slack is also an artist/clinician for Conn-Selmer.

[4]Ibid.

INFLUENCE OF WILLIAM ADAM ON THE TRUMPET PERFORMANCE OF ROBERT SLACK

Robert Slack credits Adam as his primary trumpet instructor and Adam's methodology for the majority of his success as a trumpet player. For Slack, goal orientation and building the student's self-esteem are vital factors of Adam's pedagogy. The goal is a beautiful sound which directs the physical apparatus. Goal orientation and building the student's self-esteem are two facets that are intertwined, each complimenting the other. Slack shares his thoughts:

> Mr. Adam used to have a great saying, "I can get a monkey to play the trumpet if I can get him to believe in himself."…Mr. Adam is so much like John Wooden, the great basketball coach. It's all about the fundamentals; keep it simple stupid. I think too many pedagogical wizards get into all the mechanics and all those things. The fact that your tongue may do something and your mouth and your breath may do something and your palette may do something and your fingers do something; the fact that all of those mechanical systems do something, yeah sure; lots of things are going on. Mr. Adam was always about the fact that all those things are factors, and they all do something, but the minute you begin to concentrate…or become attuned to your sensory perceptions, your mind is not going to be on the goal or the result. That's why I think goal orientation is the most important thing. Because if you have your goal set right, I think your self-esteem will line up, your breath will get in line, and your musicality will get in line. I think the goal is the ultimate thing.[5]

In addition to aiding in the development of Slack's self-esteem, Adam provided practical insight for the life of a professional musician. Adam advised that if a musician's goal is monetary, he will starve to death. On the other hand, if the goal is to be the best trumpet player and make the best music possible, there will be an economic reward. Adam was always concerned about the psychological well-being of his

[5]Ibid.

students. He encouraged them to keep trumpet playing in perspective when considering all life has to offer. Slack remembers the words of Adam:

> You've got to know when to kick that thing under the bed. Put the thing in the case and kick it under the bed. No matter how great you want to be, you've got to live a little bit because this is the only life you get.[6]

Another tool used by Adam to blend the idea of goal orientation with the building of self-esteem was the supplementary reading that he encouraged. Books Adam recommended to Slack included *Zen and the Art of Motorcycle Maintenance*[7] and *The Inner Game of Tennis*.

Slack identified with the work-ethic model provided by Adam. Slack believes he initially learned about a good work ethic from his father and that was further enhanced by Adam. Practicing and making every effort to be successful as a trumpet player was critical to Slack because he had no financial help from his parents. He considers any success he has enjoyed as a trumpet player to be a consequence of hard, consistent effort, more than a result of talent. He believes Adam experienced similar life circumstances as a young musician and that those challenges helped to shape the character traits that made him a more compassionate teacher.

Slack is quite emphatic in stating that there are no negative implications to Adam's methodology. However, he acknowledges the existence of a contingent of

---

[6]Ibid.

[7]Robert M. Pirsig, *Zen and the Art of Motorcycle Maintenance: An Inquiry Into Values* (New York: William Morrow and Co., Inc., 1974)

students who did not fully understand or were not exposed to the entirety of Adam's pedagogy. Slack explains:

> I think there are a group of students who studied with Mr. Adam that didn't fully understand the gravity of what Mr. Adam was teaching. They ran with the certain aspects of playing too high and too loud and unfortunately put this gauntlet out there that every other Adam student has to deal with. Mr. Adam was not about playing loud. Mr. Adam was about playing free. Mr. Adam had all of us play at a relaxed mezzo, whatever that was. The more your sound opened up, the more freedom you got, there was horse power.…Unfortunately, some of the guys that had a lot of chops, but not a lot of musicality, [created confusion about Adam's methodology]. I think that's what created a lot of that, not Mr. Adam. It was the interpretation by some of the guys that didn't quite understand it; not maliciously so at all.[8]

Slack understands that the ability to play in the upper register with power is one of the benefits of studying with Adam, but he also learned that playing musically is of more importance.

Dominic Spera, another Adam student, advised Slack to "play everything between low C and high C, in any style, with a gorgeous sound, stylistically, genre-specifically correct"[9] to be economically successful as a trumpet professional. Slack feels fortunate to have realized that truth at a young age and has benefited from that advice throughout his career.

Adam's propensity to accept a student based on potential was of significant benefit to Slack. He recalls:

> When I walked into Bill Adam, [I had] a little bit of this, a little bit of that, but it was all perceived potential. I came from California, played first in everything I did, All-State Honor Band; I walked into Indiana and got my butt kicked. Everywhere, undergrads played something better than me. I looked at my wife and I said, "I've

[8]Ibid.
[9]Ibid.

> got to do one of two things. I've either got to…practice or quit, because these guys are not messing around."[10]

The students in Adam's studio had individual strengths and weaknesses as trumpet players. Adam perceived a talent in each student that he believed could be developed, and his encouragement to his students to practice together aided in that development. Students could learn how to overcome a weakness in their trumpet-playing skills by practicing with another student who had a better mastery of that skill. Slack was especially appreciative of the time he spent practicing with Jim Reed, Karl Sievers, and Gregory Wing. Slack considers pacing, camaraderie, and a positive mental attitude to be important characteristics of students practicing together.

Adam stressed the importance of a balanced life with trumpet playing as merely a part of that balance. Slack asserts:

> When I go out, I don't think I will wish that I had spent a couple of more hours a day on routine. I think I [will] wish I had had more hours to walk on the beach with my wife or go trout fishing, or all of the above. I think that's what Mr. Adam brought home. He had that focus; that "it's only trumpet."…You are not a brain surgeon. If you miss or chip a note, nobody is dying on the table because of your actions.[11]

The freedom of mind gained by many of Adam's students, including Slack, makes them better musicians and excellent colleagues. By following the encouragement of Adam to play everything with a beautiful sound, with music as the utmost goal, even performance anxiety can be assuaged. Slack posits that Adam helped his students most

[10]Ibid.
[11]Ibid.

by convincing them of the necessity to understand the priorities of life and believe in their own potential.

THE INFLUENCE OF WILLIAM ADAM ON THE PEDAGOGY OF ROBERT SLACK

Slack adheres to Adam's methodology in his trumpet studio at Citrus Community College. He will point to a picture of Adam on the wall in his office and tell the student:

> See that guy's picture on the wall? I'm going to try to not mess up what he taught me. I'm just imparting what he did. So, if you have anybody you want to thank, you thank him. If you want anybody to blame for not playing great, go look in the mirror because you're just not practicing. This method works. It absolutely works.[12]

Slack asserts that his terminology may vary from Adam's, communicating concepts in a different, perhaps updated fashion, but the underlying message is the same as that taught to him.

Since he teaches at a community college, most of Slack's students receive only two years of instruction from him. He believes that his primary role is to *teach* the student how to play the trumpet, which he contrasts with *coaching* the student. Slack defines coaching as enlightening the student on musical aspects, such as articulation, dynamics, and phrasing. While these are important components, they do not address sound production, which is of prime importance. Slack understands that musicianship is inherent in the goal-orientation process. Because of their development as trumpet

[12]Ibid.

players, most of his students are able to attend Azusa Pacific University, tuition free, demonstrating the success of this approach.

Slack organized the daily routine and related articles in a comprehensive compilation which he provides to his students. In lessons, Slack uses the same basic daily routine as Adam. Slack begins by "blowing the leadpipe" to get the air in motion and energized, without physical tension. Long tones follow, extending for two octaves, with a similar goal of an energized and tension-free sound. The first study of the *Clarke Technical Studies* adds valve movement to the concepts developed while "blowing the leadpipe" and playing long tones. The goal remains the same: a beautiful, opulent, tension-free sound with evenness in all registers and all dynamic levels. Slack then adds exercises six and seven from *Schlossberg Daily Drills* to apply these same concepts through the partials of the harmonic series. He summarizes:

> It's really about calming down the physical system and really getting the breath going.…I'm cautious to make sure that my students do it ridiculously slow sometimes to really stretch out the breath and calm the brain and the physical system.…Just go after a beautiful sound and let it calm down.[13]

Slack encourages his students to learn how to play the trumpet every morning. He also admonishes them not to play too high, too fast, or too loud until they have established a beautiful sound with a mind and physical system.

To give his students an understanding of goal orientation, Slack uses an illustration learned from Adam:

---

[13]Ibid.

> I tell the kid, "Now, I want you to stand up and walk across the room. Now come on back to me. All right now listen. Did you feel the big toe on your right foot? Well, were you thinking about it when you walked?"
>
> "No."
>
> "Well, what are you thinking about your lips for?" You try to get that stuff on autopilot.[14]

The lips, the tongue, and the throat are all physical components of sound production, but a beautiful sound does not result from drawing attention to these physical aspects. A beautiful sound is achieved as a student imitates the sound modeled by the teacher or other accomplished musicians. Focus on physical details results in a tendency towards tension in those areas and a general reduction in the quality and the freedom of the sound. Goal orientation focuses the full concentration of the student on the musical product with little or no awareness of the physical mechanics which result from the process.

Slack stresses the methodological aspect of work ethic with his students and laments their lack of patience. The process of grasping and applying the concepts of Adam's pedagogy, via Slack, takes hours per day of practice over several years. Slack equates the process to adding a drop of water to a bucket every day. Over time, the bucket becomes full through consistent accumulation of small amounts.

Slack differs slightly from Adam in how he directs the ensembles at Citrus College. He recalls Adam teaching the brass ensemble at Indiana University as if it were an extension of a private lesson. Slack teaches from the perspective of a

[14]Ibid.

professional musician and believes he must be more rigid in his expectations. Therefore he requires his students to maintain a more intense focus in preparation, rehearsals, and performances.

The concept of establishing a goal, believing that goal can be accomplished, and doing the work necessary to accomplish that goal, extends beyond trumpet playing for Slack. Since his arrival at Citrus College in 1987, he has developed a program designed to prepare his students for employment in the contemporary music industry. He discusses his reasoning:

> The supply of great players, vocal and instrumental really, seriously outweighs the demand in Los Angeles or New York or across the country. The real job market… is all the behind-the-scenes things, giving the guys more diverse musical training in the recording and the technical.…We got to that point by just designing the studio, envisioning a program that was more encompassing than just studio instruction and ensembles and theory and history. The thing about most music schools, this is my philosophy, is that they are still teaching eighteenth century music. The music industry is not what is going on in music schools for the most part.…But in Los Angeles, in our market here, you've got to show kids how to make a living. At the end of the day, these people have to feed their families.…We know what they need to do. It's kind of an encompassing program where it's grown and grown and evolved from an idea that they need a little more diversity than being simply a good trumpet player but a little more entrepreneuring.…You can't sit and wait for the phone to ring. It doesn't always ring, so we're trying to get the kids a little more opportunity.[15]

Students at Citrus College have benefited from the realization of Slack's goal in real and substantial ways. The popular singing artist Gwen Stephanie used the studio and studio engineer at Citrus College to record portions of her release, *Love, Angel, Music, Baby* in 2004. Students provided technical support on her ensuing tour, including

[15]Ibid.

performances on the *Grammy Awards* show, the *David Letterman* show, *Saturday Night Live*, and *Good Morning America*. Collaboration between industry disciplines is an integral part of the contemporary music business, and Slack trains his students in this regard, as well. He explains:

> All the buildings and all the technology aren't any better than the people you have, so we hired really good folks and collaborate because that's really how the business works. We do [a program called] *A Night of Music from Film*, that sells out every year, and we do film scores. We edit the videos, we put it together, block it, arrange the music for it, and teach the kids about all that. It's on click track, and we show the movie with a full orchestra on stage, and people love it. We do another big production here called *Christmas Is*.…*Christmas Is* alone brings in about 14,000 patrons for a show that runs with a full orchestra in a pit.…Original arrangements are written by our staff of orchestrators that write for us.[16]

Slack directs a big band, a pop-rock ensemble, and several smaller combos. These groups perform approximately one hundred services per year at venues, such as large corporate parties, the Disneyland Hotel, and the Beverly Hills Hospital Foundation. They also performed for the cast of the television show *Friends* and served as a house band for several television programs. Slack recently revisited the site of his early musical instruction by performing with his band at the Performing Arts Center in Fairfield, California, where he went to high school. Katherine Allen, Slack's first music instructor, serves as the band director at that school.

In conclusion, goal orientation and the building of the student's self-image are the most important facets of Adam's methodology for Slack. Goal orientation incorporates most, if not all, of the trumpet-playing aspects of Adam's pedagogy, while

[16]Ibid.

the building of the student's self-image encompasses those characteristics not related to the trumpet. The goal of a beautiful, opulent sound in all registers and at all dynamic levels directs the physical apparatus and, by virtue of the modeling of the teacher, includes all components of musicianship. Slack values Adam's work ethic which reinforced that trait as modeled by his father. However, Adam also promoted the concept of a balance in life, not taking work too seriously. Slack endorses this concept and advises his students in the same way. He provides his students a compilation which includes the same daily routine given to him by Adam along with trumpet-related magazine and journal articles. Slack credits Adam for his own pedagogy, insisting that if students want to thank anyone, it should be Adam. Adam provided Slack with the practical skills and insight necessary for success as a professional musician. Slack uses his professional acumen to provide his students with the diverse skills necessary to succeed in the music industry today. He not only prepares his students for careers as professional trumpet players through private instruction and the ensembles he directs at Citrus College, but also offers the possibility of careers in the technical support side of the music and recording industries. Slack enjoys a successful playing career and imparts his experience to his students. Using what he learned from Adam and his own experience in the music industry, Slack provides instruction for his students in trumpet playing, having a balanced life, and preparing for varied career opportunities within the music industry.

CHAPTER 7

CONCLUSIONS

The research for this study examines how William Adam's pedagogy is manifested by his students, both as performers and teachers. In order to make that determination, Adam's teaching methodology and the reasons for his success as a trumpet teacher must be understood to the best extent possible.

Adam's methodology can be divided into two main components: trumpet related and non-trumpet related. The latter includes developing a strong work ethic and enhancing the student's self-image. The portion of his pedagogy directly associated with trumpet playing employs a daily routine which, while tailored to each individual student, contains certain exercises beneficial to most students. It is imperative to note, however, that the exercises themselves do not constitute the essential function of Adam's pedagogy. Rather, he uses these exercises to communicate and develop concepts associated with sound production and musicianship. Adam models all musical examples to be played by his students in an effort to train them to imagine the musical result without drawing attention to the physical mechanics involved. While it is true that physical adjustments occur when playing the trumpet, in Adam's methodology, these adjustments take place as a result of a strong, mental visualization of the desired musical product.

The portion of Adam's philosophy not directly related to trumpet playing includes characteristics such as enhancing a student's self-image and teaching him or her life lessons. Examples of the latter are Adam's discouragement of self-pity and his emphasis on a strong work ethic. Adam builds self-image by helping students believe that they can accomplish their goals if they are committed and put forth sufficient effort. Both the trumpet and non-trumpet aspects of Adam's pedagogy are crucial in understanding his success. This research focuses on four of Adam's first generation students to determine their perceptions of the effectiveness of his pedagogy as applied in their performing and teaching careers.

Each of the subjects of this research exhibits the ability to perform in different musical genres as demonstrated by the biographies of the previous chapters. However, each has a particular performance genre in which he is most comfortable. Sievers has vast experience in the commercial and jazz fields but focuses on orchestral playing. Wing performed in many orchestras and chamber groups, but the predominant style on his résumé is playing lead trumpet in a jazz or commercial ensemble. Stokes performed on Broadway, in churches, and in jazz settings; however, orchestral playing seems to be his preference. Because Slack has chosen to be a recording studio artist, he must perform all genres well. While there is diversity within the group, they have a common educational background in their study with Adam.

As expected, the subjects agreed on the importance of most aspects of Adam's pedagogy, with some differences surfacing. Through the interview process, a

comparison of responses by the subjects reveals differences in the components that they chose to emphasize. The importance of a particular factor is determined by the timing and frequency of its mention during the interview process. For example, an aspect that is mentioned early and repeated throughout the interview will be deemed a high priority to the subject. However, as a caveat, it is understood that all aspects of Adam's pedagogy must work together to be effective

SUMMARY OF INTERVIEW RESPONSES

The questionnaire used in the interview process for this research contains open-ended questions and is meant merely as a guide to prompt the thoughts of the subjects. It is located in Appendix A. This summary of responses is organized based on the order of questions in the questionnaire. Responses are compared and contrasted between the subjects with special emphasis on individual insights. The first question lists several pedagogical characteristics as possibilities for comment; however, the essence of the question is to determine how the subjects believe Adam's teaching affected them as trumpet players. Pedagogical aspects included in question one are the following:

1. Sound production
2. Problem solving
3. Musicianship
4. Maintenance
5. Sense of improvement
6. Flexibility
7. Technique
8. Self-esteem
9. His encouragement of students practicing together
10. Literature

11. Goal orientation
12. Other musical aspects
13. Other non-musical aspects, i.e. physics, acoustics, etc.

All the subjects agree that the development of the student's concept of sound production is accomplished through modeling by Adam and listening to other musical artists. Wing feels that all the aspects listed in the first question are encompassed in enhancing a student's self-image, helping him or her build relationships, and promoting a strong work ethic. Slack believes that all the listed aspects can be understood as components of goal orientation and development of the student's self-image.

Sievers believes that the teacher is the problem solver. The student is merely required to do what he or she is told. Stokes notes that the teacher solves the problems of his students without drawing attention to those problems.

All of the subjects agree on the importance of students practicing together. They feel that their time spent with another student may have been nearly as valuable as time spent with Adam.

Because a great percentage of lesson time is spent on the exercises of the daily routine, Adam expects his students to be ambitious in learning musical literature on their own. Slack agrees with this philosophy, believing that the priority in trumpet teaching must be sound production developed through goal orientation; thus, delaying the learning of musical literature until the student is fundamentally well-prepared. Sievers notes that some of Adam's students did not understand the need to learn literature on their own and practiced only the daily routine and that not in a musical

sense. Stokes recalls that Adam expanded the exercises of the daily routine to better develop the skills required for the literature on which Stokes was working.

All of the subjects recognize goal orientation as one of the main facets of Adam's methodology. Stokes defines goal orientation as a strongly imagined musical product governing the necessary physical aspects. Sievers states that Adam's encouragement of his students to read *Psycho-Cybernetics* reflected his emphasis on goal orientation. Sievers also illustrates how physics and acoustics are incorporated to validate the goal-oriented approach:

> A lot of people come to study with Mr. Adam from traditional or other teaching things that are loaded with physical untruths: notably that support is a good idea when all that does is hold the breath in when you need the breath moving to the instrument. And the other big deal people get wrong is thinking that buzzing the lips causes the sound of the trumpet, which it does not.…Trying to play a high note by doing something with your lips is actually contrary to how the instrument works.[1]

Other than slight differences in emphasis and interpretation, there is no disagreement between the subjects regarding the above-mentioned pedagogical features.

The subjects agree that lessons were structured with the daily routine accounting for the initial portion of the lesson, frequently extending to half or more of the lesson time. Wing and Sievers both comment on Adam's ability during this time to recognize and relieve stress in the student. This was accomplished by modeling, telling a joke, or, in some way, getting the student focused on the musical result, rather than the cause of the stress. Slack perceives this as a way of getting the physical system to be calm and

[1]Dr. Karl Sievers, interview by author, tape recording, Norman, Oklahoma, 01 April 2006.

out of the way so the goal of a beautiful sound can be achieved. All of the subjects structure lessons in their studio in a similar manner.

Each subject believes he adheres to Adam's teaching philosophy. Selective alterations are made to the daily routine to accommodate individual students. The personality of the teacher is a factor of any pedagogical methodology. Each of the subjects brings his own personality to Adam's methodology but believes that the basic tenets are being observed. While specific exercises or literature may be substituted, all the subjects believe they impart the concepts they learned from Adam to their students.

There is general agreement that Adam's methodology is effective in any musical genre. The biographies of the subjects in the preceding chapters attest to this. Comments are similar between the subjects and are summarized by Stokes, "Adam gave us the tools to work as a musician on our instrument, and he also gave us the ability to adjust to the varying environments."[2] Sievers credits Adam with teaching the essentials of trumpet playing so that students are free to pursue their preferred musical styles. He posits that Adam's pedagogy is effective for careers outside of professional trumpet playing because of the importance placed on self-image and students' treatment of others.

The subjects attribute any success attained by their students to Adam's teaching and his influence. Stokes mentions the success of his student, Robert Waugh, who also studied with James Reed and Karl Sievers. Waugh is currently the professor of trumpet

[2]James Stokes, interview by author, tape recording, Columbus, Ohio, 30 April 2006.

at Indiana State University. Stokes believes that it was his faithful adherence to Adam's pedagogy that enabled Waugh to achieve success. A student of Slack's is currently playing a show on Broadway. Another was extremely successful as a transfer student at Indiana University. Slack is quick to give Adam the recognition. Sievers credits the success of his students in major competitions and in employment appointments to his experience with Adam. Wing comments that many of his students use his terminology which he, in turn, learned from Adam. The subjects agree that the influence of Adam's pedagogy on their teaching is directly responsible for the success of their students.

Negative aspects to Adam's pedagogy, from the subjects' perspective, are more a reflection of a lack of understanding on the part of the student than any inherent flaws in the methodology. Sievers and Slack both acknowledge that there were students who failed to achieve a musical appreciation of Adam's teaching. These students practiced the exercises of the daily routine at length and accomplished a limited set of trumpet skills but did not achieve desired standards of musicianship. Slack stresses the importance of performing musically, in any style, in order to be successful as a professional musician. Sievers and Stokes are extremely conscientious about encouraging their students to play everything musically, including the exercises of the daily routine. Wing compares study with Adam to a painter studying the classics or athletes seeking out a well-respected coach. In his opinion, there are no negatives to Adam's methodology.

Adam accepted students into his trumpet studio at Indiana University based on perceived potential, not just those exhibiting a strong background. All of the subjects concur with this statement and offer examples of students that could be included in that group (Slack believes he is one of those students) and endeavor to select their students in the same manner. Slack's studio at Citrus College accepts students based on desire and willingness to accept a certain level of accountability. Stokes is aware of the difficulty of recognizing potential in the audition process; however, when he hears a musical thought that is hampered by the lack of a particular trumpet-playing skill, he believes he can help that student. For Stokes, talent is a bonus. If a student exhibits a strong work ethic, desire, and can use his or her imagination as a part of the learning process, he believes that student will grow as a musician. Wing's and Sievers's studios have grown to the point that they must be especially selective since time constraints do not permit them to accept all the students desiring to be a part of their studios. Wing believes every student can be successful, given the right motivation and work ethic, but now realizes that some students do not have the desire to be successful as musicians. Many of the students attending Morehead State University pursue a music education degree, which requires Wing to motivate the student from a slightly different perspective. He encourages them to have the ability to perform any trumpet skills that future students may need, such as multiple tonguing, extended range, or musical phrasing. Initially Sievers is more concerned with a student's desire to improve than

how they actually play. He notes, "Teaching the trumpet is easy if the 'want to' is there."[3]

All of the subjects agree with Adam's statement, "I'm not here to teach you to play the trumpet; I'm here to set your head free," and consider the sentiment behind that statement to be a crucial part of Adam's pedagogy. They all attempt to incorporate that concept in their teaching philosophies. Sievers recognizes the difficulty in teaching a student whose mind is in turmoil. Helping the student through whatever problems are causing the turmoil frees his or her imagination to grasp the instruction offered by Sievers. Wing views Adam's statement above as an example of how Adam used the trumpet to teach life lessons. He also believes that "to be free" includes being free of bitterness, whether that bitterness is directed at oneself or someone else. He is aware of the physical restrictions that occur when a player is angry or resentful. He tries to help his students understand this and to resolve those conflicts. Both Wing and Stokes refer to Adam's encouragement of ancillary reading such as *Psycho-Cybernetics* and *The Inner Game of Tennis* with regard to the above statement. Stokes believes that the freedom Adam instilled in his students affected all aspects of life, not just trumpet playing. Stokes remarks on the impact Adam made on his familial relationships, as well as the non-trumpet aspects of his own studio. He believes he must offer his students some of those same life lessons. Slack understands Adam's statement in terms of having one's life in order and keeping trumpet playing in perspective. He observes that

[3] Dr. Karl Sievers, interview by author, 01 April 2006.

trumpet playing is not brain surgery, and no one will die if a note is missed. Slack promotes this perspective to his students. He understands that students' abilities to concentrate are enhanced when they are mentally free and not struggling emotionally. Adam helped Slack in this respect, and Slack recognizes a responsibility to pass this philosophy on to his students.

ANALYSIS

There is general agreement among the subjects regarding the overall pedagogy of Adam and its effectiveness. Because of the individual treatment of students, based on their skills, inherent talent, and personality, different aspects of Adam's methodology appear to be more of a priority to each of them. This observation is not to indicate that any of the subjects state that a particular element was necessarily more important than another. However, during the interview process, one aspect would be referenced more than others, perhaps indicating an increased sense of importance to that subject. These implied emphases may indicate Adam was tailoring the pedagogy to the individual requirements of each subject.

All the subjects recognize that building the student's self-image is critical to Adam's methodology. However, Sievers, mentions this facet first and frequently references it. Sievers believes that the act of playing the trumpet is made significantly easier when students believe in themselves and know the teacher believes in them. He recognizes that Adam's ability to teach a student how to be successful in any discipline,

not only music, is a reflection of enhancing the student's self-image. Sievers realizes that helping students feel good about themselves aids in their acceptance of his teaching suggestions and motivates them to practice. Like Adam, Sievers believes and teaches that "as a man thinketh, so he is," and that one is only limited by one's self-esteem.[4]

Wing, like Sievers, perceives the building of the self-image as the most important aspect of Adam's teaching philosophy. He considers the release of tension associated with students feeling good about themselves to be a primary function in successful sound production. Adam teaches that the proper treatment of others is part of a good self-image. Using those principles, Wing continues to build relationships that serve him well both as a musician and as a teacher. Success as a musician is tied to relationships. A contractor calls particular musicians because they develop a reputation for being on time, being prepared, and treating others with respect. Wing understands this reality and is successful because of the relationship-building facets of Adam's teaching. By directly confronting and resolving conflicts, Wing is able to avoid bitterness and be happy with who he is. This attitude is infectious and carries over into his studio and relations with his students.

Stokes emphasized the importance Adam placed on fundamentals. Having entered Indiana University with a strong background in orchestral performance, Stokes recognized his own need for the emphasis placed on fundamentals. Sound production was understood by Stokes's listening to Adam's modeling and that of other musical

[4]Ibid.

artists, developed through the consistent practice of the daily routine, and enhanced by practicing with other students. For Stokes, fundamentals also included ear training which was accomplished largely through singing. Adam's concept of having the sound strongly in the imagination, strengthened by singing, became a life-long evolutionary process of improvement for Stokes. He believes that the focus on fundamentals helped him develop a more opulent sound, made him a better sight reader, and a more effective teacher.

Slack emphasizes the importance of goal orientation, believing that it encompasses many aspects of Adam's methodology. When the goal of a gorgeous sound (including all musical components, such as dynamics, articulation, and phrasing) is implanted strongly in the imagination, requisite physical mechanics become the result. The concentration required in goal orientation is difficult to accomplish if the student is distracted by tension-causing problems. Therefore, the building of the self-image works in tandem with goal orientation to achieve success as a trumpet player. The teacher assists students to free their minds of conflicts or other distractions. Consequently, the students are free to achieve the level of concentration required to imagine all of the musical aspects of what they are endeavoring to play, and this imagined goal produces physical adjustments within the body. Through the use of the daily routine, the potential for goal orientation to become automatic (as the physical system becomes accustomed to responding to the demands of the imagination) is facilitated. Over time, students become less aware of any physical manipulation as their

concentration on the musical product becomes their only goal. Because it can be a long process, any attempt to master this concept requires patience on the part of the teacher and the student.

Adam has never written a method book. The exercises of the daily routine do not constitute Adam's pedagogy. They must be accompanied by instruction in order to appropriately apply the concepts these exercises are designed to develop. Modeling by the teacher, which is impossible to convey in printed form, is absolutely crucial to the success of Adam's methodology. Stokes provides a succinct analysis:

> Through developing my own playing over the years with his [Adam's] guidance in my mind and in my ear, I learned to truly understand the fundamentals and a way to convey them to others because of the learning process *I had been through* [emphasis mine]. If I hadn't done it myself, I wouldn't have understood it. You can talk about it and write it down in a book, but if you haven't been through it, you don't know.[5]

In addition, the non-trumpet related facets, which all of the subjects agree are critical to understanding Adam's methodology, would be difficult to individualize in any method book. As stated by Stokes, the only way Adam's pedagogy can be proliferated is through those students *who have been through the process* and who understand most if not all of the ramifications and underlying purposes of each aspect of Adam's teaching philosophy.

All teachers bring their own personality to their teaching style, as exhibited by the subjects of this research. However, their varied personalities are not a hindrance to the effective use of Adam's pedagogy. Sievers addresses this issue:

---

[5]Ibid.

> With respect to my experience with Mr. Adam, do I feel that I adhere very strictly [to his teaching technique]? I feel that I adhere *very* strictly, but in my own translation.…He wants me to be me. I think I am extremely loyal, not for loyalty's sake, but because I think it's the right way to do it. I'm extremely loyal to his teaching, but I certainly have my own way of verbalizing things.…I knew that Mr. Adam cared very deeply about me, that he would do anything for me, and I sincerely feel that way about my students, and I think they sense that. So there's that absolute commitment to that individual you're working with. I would say we definitely have that in common.…The bottom line on that--do I vary from Mr. Adam? I would say absolutely, but I feel very confident that it's just my way of doing what I learned from him so it's just inherently different but it's totally a reflection of what I learned from him.[6]

It is clear from the interview process that the subjects are well aware of the many facets of Adam's methodology, both trumpet and non-trumpet related. They understand the concepts to be conveyed by the exercises of the daily routine. They recognize the benefit of the ancillary texts Adam recommends relative to the importance of self-esteem, goal-setting, and achievement. They see Adam as a role model and a mentor. He not only models a beautiful trumpet sound and the associated musicianship but also a strong work ethic, and he is an example of a good colleague. These traits are duplicable. All four of these first generation students of Adam acknowledge the importance of each of these traits and that all of these facets are combined in comprehending the overall pedagogy of Adam. Based on an analysis of this research, it is possible for Adam's methodology to be transmitted through his first generation students. Each subject interprets Adam's pedagogy through his own personality and

[6]Dr. Karl Sievers, interview by author, tape recording, Norman, Oklahoma, 01 April 2006.

style, but the tenets that identify the methodology as that of Adam are an integral part of each individual's own teaching approach.

IMPLICATIONS FOR FURTHER RESEARCH

Although the research for this document is enlightening, it stimulates the imagination towards possible additional research. This research was limited to first generation students who are college or university trumpet professors. First, expanding the subjects to include private teachers of beginners through high school players would be helpful in determining if Adam's methodology applies equally well to younger students. Second, the students of Karl Sievers, Gregory Wing, James Stokes, and Robert Slack among others could be studied to determine the efficacy of Adam's pedagogy in second and third generation students. Third, professional musicians who are Adam's students but do not teach could be studied to determine the importance of Adam's methodology to their performance practice. Such research would add to Adam's legacy and lead to a better understanding of his teaching philosophy.

SELECTED BIBLIOGRAPHY

Books

Arban, Jean-Baptiste. *Arban's Complete Conservatory Method for the Cornet*, ed. Edwin F. Goldman and Walter M. Smith. New York: Carl Fischer, 1936 .

Asper, Lynn K. *A Physical Approach to Playing the Trumpet*. Hudsonville, Mi.: WaveSong Press, 1999.

Bastin, Ernie et al. *Selected Trumpet Masterclasses: From the Editors of Windplayer*. Malibu, Ca.: Windplayer Publications, 1994.

Callet, Jerome. *Trumpet Yoga: The Ultimate Modern Trumpet Embouchure*. New York, 1971.

Caruso, Carmine. *Caruso on Breath Control: Trumpet.* New York: 6 Note Publications Co., 1971.

Charlier, Theo. *36 Etudes Transcendantes.* Paris: Alphonse Leduc, 1946.

Clarke, H. L. *Clarke Technical Studies for the Cornet.* New York: Carl Fischer, 1984.

Davidson, Louis. *Trumpet Profiles.* Bloomington, In.: Davidson, 1975.

Davidson, Louis. *Trumpet Techniques.* Rochester, Ny.: Wind Music, 1970.

Douglas, Wayne. *Belwin Band Builder Parts 1-3 B-Flat Cornet Trumpet.* Miami, FL: Belwin/Mills Publishing, 1953.

Johnson, Keith. *The Art of Trumpet Playing.* Ames, Ia.: Iowa State University Press, 1981.

Gallwey, W. Timothy. *The Inner Game of Tennis.* New York: Random House, 1974.

Glantz, Harry. *48 Studies: For Trumpet* New York: Charles Colin, 1992.

Herrigel, Eugen. *Zen in the Art of Archery*. New York: Random House Inc., 1953.

MacBeth, Carlton. *The Original Louis Maggio System for Brass.* New revised ed. North Hollywood, Ca.: Maggio Music Press, 1975.

Maltz, Maxwell. *The New Psycho-Cybernetics.* New York: Penquin Putnam Inc., 2001.

Merian, Leon. *Trumpet Isometrics.* Brandenton, Fl.: L. Merian, 1992.

Pfund, William A. *The Trumpeter's Pedagogical Guide.* Eaton, Co.: W.A. Pfund, 1997.

Pirsig, Robert M. *Zen and the Art of Motorcycle Maintenance: An Inquiry Into Values.* New York: William Morrow and Co., 1974.

Ruettiger, Justin. *Technique of Tone Production for Trumpet.* New York: Vantage Press, 1976.

Schlossberg, Max. *Schlossberg Daily Drills and Technical Studies for the Trumpet.* Oyster Bay, NY: M. Baron Co., 1941.

Sherman, Roger. *The Trumpeter's Handbook: A Comprehensive Guide to Playing and Teaching the Trumpet.* Athens, Ohio: Accura Music, 1979.

Steele-Perkins, Crispian. *The Trumpet.* London: Batsford, 1968.

Thieke, William A. and Charles Colin. *The Art of Trumpet Playing.* New York: C. Colin, 1967.

Weast, Robert D. *Famous Trumpet Players: Principles, Quotes, and Commentary of Trumpet Players and Pedagogues from 1584 to the Present.* Johnston, Ia.: Brass World, 1998.

Young, Gene. *Embouchure Enlightenment: A Comprehensive Approach to the Problems of Range, Sound, Endurance, and Articulation as Applied to the Trumpet.* Denver: Tromba Publications, 1977.

Journal Articles

Anderson, Paul. "Brass Clinic: Basic Concepts in Trumpet Teaching." *The Instrumentalist* (February 1969): 60.

Briney, Bruce C. “Vincent Cichowicz: Master Teacher.” *ITG Journal* 23, no.2 (December 1998): 5-16.

Champouillon, David. “Gilbert Johnson – Artist and Teacher.” *ITG Journal* 23 no.4 (May 1999): 4-15.

Cichowicz, Vincent. “Teaching the Concepts of Trumpet Playing.” *The Instrumentalist* 50, no.6 (January 1996): 26-28; 30; 32.

Davidson, Louis. “Trumpet Articulation.” *The Instrumentalist* 47, no.1 (August 1992): 62.

Davidson, Todd. “In Memoriam: Louis Davidson (1912-1999).” *ITG Journal* 24, no.1 (October 1999): 101.

Eisensmith, Kevin. “Twenty-five Selected Pedagogical Sources for the Trumpet Instructor: An Annotated Bibliography.” *ITG Journal* 14, no.1 (September 1989): 49.

Guggenberger, Wolfgang. “Vincent Cichowicz: Grand Master of Trumpet Teaching.” *Brass Bulletin – International Magazine for Brass Players* no. 104 (1998) 46-48; 50-55.

Gustafson, Karen. “Marie Speziale: Performer, Teacher, and Pioneer.” *ITG Journal* 26, no.4 (June 2002): 7-14.

Haston, Warren. “Teacher Modeling as an Effective Teaching Strategy.” *Music Educator’s Journal* 93, no. 4 (2007): 26-30.

Hewitt, Michael P. “The Effects of Modeling, Self-Evaluation, and Self-Listening on Junior High Instrumentalists’ Music Performance and Practice Attitude.” *Journal of Research in Music Education* 49, no.4: 307-22.

Meredith, Henry and David A. Roth. “Bill Adam at 80 – Still ‘Fired Up!’” *ITG Journal* 23, no.1 (September 1998): 52; 72.

Moore Thomas. “Science Desk: Playing Without Buzzing: Fact or Fiction?” *ITG Journal* 25, no.4 (June 2001): 51.

Schilke, Renold O. “Practical Physics for Trumpeters and Teachers.” *The Instrumentalist* 55, no.5 (December 2000): 68-72.

Schuman, Leah J. “The Cichowicz School: Comments from Former Students of Vincent Cichowicz.” *ITG Journal* 23, no.2 (December 1988): 18-29; 31-33.

Sievers, Karl. “The Trap of Pursuing ‘Correctness.’” *ITG Journal* 23, no.3 (March 2002): 44; 46.

Smith Andre. “Max Schlossberg: Founder of the American School of Trumpet Playing in the Twentieth Century.” *ITG Journal* 21, no.4 (May 1997): 22-48.

Wilson Doug. “Ernest Williams Through the Eyes of Former Students Leonard Meretta, Gilbert Mitchell, and Leonard Smith.” *ITG Journal* 24, no.2 (January 2000): 34-47.

Dissertations and Theses

Baird, Frank. “A History and Annotated Bibliography of Tutors for Trumpet and Cornet: Volume 1.” Ph.D. diss. University of Michigan, 1983; Ann Arbor Michigan Microfilms, 1983.

Champouillon, David Charles. “Gilbert Johnson, Artist and Teacher, the Philadelphia Years.” D.A.diss. University of Northern Colorado, 1998.

Dane, Roger. “Theories on Embouchure and Breathing: An Analytical Investigation Into the Functions for Sound Production on the Trumpet.” M.M. Ed. thesis. University of Louisville, 1983; Ann Arbor, Michigan Microfilms, 1998.

Dickey, Marc Roland. “A Comparison of the Effects of Verbal Instruction and Nonverbal Teacher-student Modeling on Instructional Effectiveness in Instrumental Music Ensembles.” Ph.D. diss., University of Michigan, 1988, Abstract.

Erdmann, Thomas Ross. “The Twentieth Century Topics of Trumpet Pedagogy and an Analysis of the Trumpet Pedagogy of Sigmund Hering.” D.M.A. diss. University of Illinois at Urbana – Champaign, 1991.

Figgs, Linda Drake. “Qualitative Differences in Trumpet Tones as Perceived by listeners and by Acoustical Analysis.” Ed.D. diss. University of Kansas, 1978; Ann Arbor Michigan, University Microfilms, 1979.

Gates, Charkes Reginald. “An Examination of Jean Maire’s Edition of J.B. Arban’s ‘Grand Methode Complete Pour Cornet A Pistons et De Saxhorn’ (C. 1859) and its Contribution to Modern Trumpet Pedagogy, with Suggested Augmentations of Maire’s Edition Based on Identification of Requisite Technical Skills Inherent in Trumpet Performance.“*(Maire Jean, Arban J.B.).* Ph.D. diss. The Ohio State University, 1992.

Inkster, Matthew Robert. “A Review of Twelve Outstanding University Trumpet Studios: A Comparison of Methodology, Pedagogy, and Structure.” D.M. diss. The Florida State University, 1997; Ann Arbor Michigan, University Microfilms, 1998.

Kjos, Kevin J. “Reflections of the Teaching of William Adam.” D.Mus. diss. Indiana University, 1997.

Laramore, Douglas Lynn. “A History of the National Trumpet Symposium, 1968-1973, Including a Study of Selected Pedagogical Lectures.” D.M.A. diss The University of Oklahoma, 1990; Ann Arbor, Michigan Microfilms, 1990.

Mathie, Gordon William. “A Theoretical Basis for College Trumpet Study.” Ed. D. diss. University of Illinois, 1969; Ann Arbor Michigan Microfilms, 1990.

McMann, John Lawrence. “A History of Trumpet and Cornet Pedagogy in the United States, 1840-1942.” D.M. diss. Northwestern University, 1989. Ann Arbor, Michigan Microfilms, 1990.

Neff, Carolyn Hope. “A Study of Trumpet Pedagogy and Repertoire in the United State and Scandinavia.” D.M.A. diss. University of Oregon, 1974; Ann Arbor, Michigan Microfilms, 1974.

Oeth, Rickey L. “The Pedagogy of Teaching Trumpet: Problems and Solutions.” M.M. thesis. Southern Illinois University at Carbondale, 1997.

Reynolds, Paul David. “The Development of a Curriculum and Text for the Study of Trumpet Pedagogy.” D.M.A. diss. University of Maryland, College Park, 1994; Ann Arbor, Michigan Microfilms, 1995.

Sargent, Bradley Kent. “Vincent Cichowicz, Vincent DiMartino, and Armando Ghitalla: Three American Trumpet Master Teachers.” D.M.A. diss. University of North Carolina at Greensboro, 2000; Ann Arbor, Michigan Microfilms, 2000.

Sievers, Karl H. “Relationship between Maxillary Incisor Formation, Practice Habits, and High Register Prowess for the Trumpet Player: Insights from Three Perspectives.” D.M.A. diss. University of Missouri – Kansas City, 1997; Ann Arbor, Michigan, University Microfilms, 1997.

Stoll, Forrest Duane. “Pedagogy of the Trumpet.” M. Mus. thesis. University of Rochester, Eastman School of Music, 1947.

Wilson, Douglas Grant. “The Pedagogic Influence of Ernest S. Williams on the Teaching Concepts of Four American Trumpet Professors.” D.M.A. diss. University of Oklahoma, 1999.

Woolworth, William Neal. “A Biography of Adolf S. Herseth: His Performance and Pedagogical Contributions.” D.M.A. diss. Arizona State University, 1993. Ann Arbor, Michigan Microfilms, 1993.

Internet Sources

Bill Adam Tribute Web Site. Available from http://everythingtrumpet.com. Internet: accessed 6 August 2006.

1975 Clinic Address by Professor William A. Adam. Available from http://everythingtrumpet.com/Bill-Adam/articles/ClinicAddress.html. Internet: accessed 6 August 2006.

Interviews

Sievers, Karl. Interview by author, 1 April 2006. Tape recording. Norman, Oklahoma.

Slack, Robert. Interview by author, 18 May 2006. Tape recording. Glendora, California.

Stokes, James. Interview by author, 30 April 2006. Tape recording. Columbus, Ohio.

Wing, Gregory. Interview by author, 29 April 2006. Tape recording. Morehead, Kentucky.

Reviews

Sievers, Karl. Book review of Brass Performance and Pedagogy by Keith Johnson. *ITG Journal* 27, no.4 (June 2003): 85.

Weimer, Lee J. Book review of Gilbert Johnson – Artist and Teacher: The Philadelphia Years by David Champouillon. *ITG Journal* 23, no.4 (May 1999): 58.

Weimer, Lee J. Book review of Perspectives in Brass Scholarship – Proceedings of the International Historic Brass Symposium edited by Steward Carter Publication. *ITG Journal* 24, no.4 (June 2000): 71.

Winick, Steven. Book review of Trumpet Profiles by Louis Davidson. *ITG Journal* 3, no.3 (May 1977): 5.

Congress Reports

Callaway, Frank. "Essentials in Teaching." In *International Seminar on Teacher Education in Music, August 8-18, 1966, The University of Michigan, Ann Arbor, Michigan,* 279-87. Ann Arbor: The University of Michigan, 1967.

Mitchell, William J. "The Role of Music History and Literature in the Development Of Musical Understanding." In *Comprehensive Musicianship: The Foundation for College Education in Music, April 22-25, 1965, Northwestern University, Evanston, Illinois,* 59-69. Washington D.C., 1965.

Preussner, Eberhard. "The Training of the Professional Musician." In *Comparative Music Education: ISME International Conference, Vienna, 1961,* edited by Egon Kraus, 184-86. Mainz: B. Schott's Söhne, 1962.

Video

Adam, William and John Harbaugh. *A New and Different Way of Getting More Music Out of the Trumpet.* Produced by Stewart Aull. 256 minutes. Stewart Aull/ Moving Images, 1997. 3 Videocassettes.

APPENDIX A

Interview Questionnaire

I. Biographical information

A. Age
B. Years studied regularly with William Adam
C. Degrees earned
D. Performance history

II. Pedagogical information

A. The goal of this study is to gain a better understanding of William Adam's teaching technique and the aspects of his teaching that are being carried on in your studio. Given that his teaching style is fluid and dynamic and that each student received different instruction based on their strengths and weaknesses, this survey is interested in your experience with Mr. Adam.

1. How would you characterize Mr. Adam's teaching technique and how did it affect your playing? Consider the following aspects:
    a. Sound production
    b. Problem solving
    c. Musicianship
    d. Maintenance
    e. Sense of improvement
    f. Flexibility
    g. Technique
    h. Self-esteem
    i. His encouragement of students practicing together
    j. Literature
    k. Goal orientation
    l. Other musical aspects
    m. Other non-musical aspects, i.e. physics acoustics, etc.

2. How were your lessons with Mr. Adam structured? Was there a regular pattern of exercises, literature, technique, etc.?

3. In respect to your experience with Mr. Adam, do you feel that you adhere very strictly to his teaching technique or do you vary it and if so, how? Feel free to use the aspects listed above.

4. Do you feel that Mr. Adam's methodology is effective for every performance genre or is especially beneficial to one type of playing? (Classical, jazz, commercial, etc.)

5. To what extent is the success of your students a result of your experience with Mr. Adam and use of his pedagogy in your teaching?

6. Are there negative aspects to Mr. Adam's methodology; problems that fail to be addressed?

7. Mr. Adam believed in every student's potential. He is reported to have taken a student based on this perceived potential, not just those exhibiting a strong background of preparation. Does your studio reflect this aspect? If so, how?

8. Mr. Adam is quoted, "I'm not here to teach you to play the trumpet; I'm here to set your head free." How would you comment on this statement both in terms of trumpet playing and other life circumstances? Do you feel you incorporate this principle in your teaching?

APPENDIX B

Ancillary Readings
Recommended by William Adam

"Promise Yourself"
by Christian D. Larson
from *Your Forces and How to Use Them,* 1912

Promise yourself to be so strong
that nothing can disturb your peace of mind.

To talk health, happiness, and prosperity
to every person you meet.

To make all your friends feel that
there is something in them.

To look at the sunny side of everything
and make your optimism come true.

To think only of the best, to work only for the best
and expect only the best.

To be enthusiastic about the success of others
as you are about your own.

To forget the mistakes of the past and press on
to greater achievements of the future.

To wear a cheerful countenance at all times
and give every living creature you meet a smile.

To give so much time to the improvement of yourself
that you have no time to criticize others.

To be too large for worry, too noble for anger, too strong for fear
and too happy to permit the presence of trouble.

"If"
by Rudyard Kipling

If you can keep your head when all about you
are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
but make allowance for their doubting too;
If you can wait and not be tired by waiting,
or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
and yet don't look too good, nor talk too wise;

If you can dream-and not make dreams your master;
if you can think-and not make thoughts your aim;
If you can meet with Triumph and Disaster
and treat those two imposters just the same;
If you can bear to hear the truth you've spoken
twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
and stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
and risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
and never breathe a word about your loss;
If you can force your heart and nerve and sinew
to serve your turn long after they are gone,
And so hold on when there is nothing in you
except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
or walk with Kings-nor lose the common touch,
If neither foes nor loving friends can hurt you,
if all men count with you, but none too much;
If you can fill the unforgiving minute
with sixty seconds' worth of distance run,

Yours is the Earth and everything that's in it,
and-which is more-you'll be a Man, my son!

"It is Not the Critic Who Counts"
excerpt from a speech by Theodore Roosevelt

It is not the critic who counts: not the man who points out how the strong man stumbles or where the doer of deeds could have done better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood, who strives valiantly, who errs and comes up short again and again, because there is no effort without error or shortcoming, but who knows the great enthusiasms, the great devotions, who spends himself for a worthy cause; who, at the best, knows, in the end, the triumph of high achievement, and who, at the worst, if he fails, at least he fails while daring greatly, so that his place shall never be with those cold and timid souls who knew neither victory nor defeat.

"Citizenship in a Republic,"
Speech at the Sorbonne, Paris, April 23, 1910

APPENDIX C

Interview Transcriptions

Interview with Karl Sievers
1 April 2006

MW: Let's start with some biographical information. Your current age is?

KS: 51

MW: What years did you study with Mr. Adam?

KS: I started with Adam in '73. That was my freshman year at Indiana, but I wasn't in his private studio until January of that year, second semester which technically was '74. But I was in his master classes and brass choir so I certainly was influenced by him right off the bat, the fall of '73. I stayed straight through, including summers for 8 years solid, until '81. That's bachelor's, master's and 2 years on the doctorate, all the way through.

MW: Why don't we back up and talk about who you studied with prior to that.

KS: Yes, to me it is significant because I was taught very much opposite, mostly, of what Mr. Adam told me. I started studying when I was in fourth grade with private lessons when I was 9 years old with a guy named Delbert Hoon. Now, he did impart to me a sense for phrasing and making music happen, certainly he did, and good solid fundamentals, things like knowing all my scales and arpeggios. He really helped me to become a good reader. I mean there is a lot of it that was real solid. But the stuff that was bad news was all of the manipulation of my lips; I wouldn't even call it embouchure because there was no air happening. Embouchure without air is an oxymoron. We did tons and tons of buzzing, and I tried to play with no pressure. In fact, he would parade me in front of other educators as the "no pressure" trumpet player. People in Kentucky knew who I was because I could do all this stuff without any pressure. I'd hold the horn on my thumbs and do these Charles Colin exercises all the way up and down by kind of buzzing into the trumpet which created lots of problems later. Certain things I could do well and certain things were a wreck and my air was real tight. But I studied with him all the way through 11th grade so that was a lot. I was 1st chair in all state and youth orchestra and all that, so it wasn't as

if I couldn't play, but to get some of that undone and fix my embouchure and get some range was made all the tougher because I was doing all that stuff. Then my senior year of high school was with Leon Rapier, who was principal trumpet in the Louisville Orchestra and had trained at Eastman and then with Sam Krauss who was the principal trumpet in the Philadelphia Orchestra. He was one of the really great players in his day. He too was heavily into buzzing and trying to have no pressure on the upper lip; all the pressure is on the lower lip. I don't remember either of those teachers teaching me a thing about the breath needed to do the work. We all thought we were using our air but not like when Mr. Adam taught us.

MW: How did you end up at Indiana?

KS: My best friend was going there and I was going to go to Eastman, but it cost $25 to apply and I didn't have $25. Since I was first chair in All State from 8th grade on, I got offers in the mail all the time. I had scholarship offers. My best buddy was older and a horn player and he was going to Indiana so I thought, "Let's go to Indiana," but I didn't know a thing about it. I didn't know any of the teachers at all and Leon Rapier recommended that that would be ok as long as I studied with Louis Davidson, who had been 1st trumpet in the Cleveland Symphony for 23 years under George Szell. The thought was to get with a big shot symphony guy. So I made a recording quite late in the year, after all the deadlines, and sent it to Louis Davidson. He got me a big scholarship to go to Indiana. I went to Indiana without ever knowing of Bill Adam.

MW: So, he didn't recruit you.

KS: No. Now, he knew who I was, I found out later, but I didn't know who he was.

MW: Maybe you could describe the teaching situation there at Indiana.

KS: There were three trumpet teachers: Louis Davidson, Charles Gorham, and Bill Adam. At the time it was the largest music school in the world and is still right there. North Texas, I think, is about as big. They had 150, or so, trumpet majors when I was in school, with 3 full time teachers and a bunch of grad assistants. There was only ensemble space for a small fraction of them. It was a very divided camp. Pedagogically and personality-wise, it did not work well at all. It was barely civil between the three guys. Not even that in the case of Davidson. He was the odd man out with a lot of combative tension there.

MW: So, you got your bachelor's and master's at Indiana and your doctorate at UMKC?

KS: Yes. I studied with Keith Benjamin who I consider to be a nice guy who plays ok, but not a significant influence on my pedagogy.

MW: When did you finish that degree?

KS: 1997

MW: Can you talk a little bit about your performance background?

KS: An important thing in my performance started pretty early because I was in an exceptionally good youth orchestra in Louisville. At the time it was an internationally recognized youth orchestra. It was such a big program, they had 3 full orchestras; A, B, and C orchestras. I was in the B orchestra for a little while as a 12 year old but was in the A orchestra after that, either first or second chair for most of that time. The orchestra deal was a big thing for me because my school music program was really weak. There were about 25 people in the band, and there wasn't much cooking there. Although, my private teacher was my band director so he had me playing everything but trumpet parts. I would play alto clarinet, or trombone; any part, any clef, other than trumpet. So I was reading every wacky thing except trumpet parts. During that time I was playing with a jazz band (live music was a lot more prevalent), something like 5th trumpet with a bunch of old guys at Woodhaven Country Club. On Saturday nights I would do the dances, sit in the bottom of the section. They would put a suit coat on me that was as big as a bathrobe. But that helped me with reading and helped me learn something about jazz styles when I was a kid.

By the time we got to college, in the Indianapolis area, there was a lot of recording going on at the time. First I got called to sit in on John Von Ohlen's big band. He was the drummer for Stan Kenton and one of the best jazz and set drummers alive. He was working in Indianapolis at the time, although he lived in a small town out in the boonies. They were in a bind for a trumpet player on very short notice. The sax player said to call me. They were desperate for someone who could come in and play lead, actually, which I really wasn't the guy for that. They needed somebody in 15 minutes. I did ok on the lead stuff but I was a good reader so John always liked me because I was a good reader. He started calling me, and I started playing on his band as a regular at a place called Curt's Restaurant in Indianapolis. Because of that, I got hooked up with the guys that were doing all the commercial work in the Pinebrook Studio. So I

was getting calls for commercial work when I was still an undergrad. At the same time, there was a show room at the Evansville Executive Inn that, at the time, was a Las Vegas style dinner theater that brought in Las Vegas acts like Sammy Davis and Wayne Newton. They would come for a week or two or three and bring their Las Vegas book. I got to play all those shows for years. It made me money, but I got a lot of experience doing commercial stuff. All that was bloody competitive, so if you didn't do well, they got somebody else.

MW: Do you remember the years that this was going on?

KS: That would have been from'75 until I left in '81. I also did The Lettermen for 2 years. I toured with them whenever they would tour. I played once with Buddy Rich and used to do the Temptations quite a lot. Because everyone that would play in Evansville; they liked our horn section and we would try to schmooze them to use us anywhere that we could drive to. We often succeeded at that.

MW: So did this take you through your time at Indiana?

KS: Yes. I had always wanted to be a symphony player, but it just happened that I was getting calls for commercial stuff. I never did have the high range for it, but I didn't miss much. I'll tell you what I'm bad at, too. I couldn't play the high stuff, but I was accurate and I could read so I played second mostly, almost never lead.

MW: Was PTL right after that?

KS: Yes. I was doing gigs and did a thing called "The Praise Gathering" which was this big monster Christian music thing, and it was in Indianapolis, at the big arena there. It holds 30,000 people or something like that. Must have been Market Square Arena, I don't remember what it was called. I was playing lead on that. There again, I could read just about anything, but I didn't have the high chops and time passed. I had heard of PTL, but I didn't know anything about them. They were looking for a lead trumpet player, and the sax player that had been on that band with me told them to call me. They flew me in, and I read the show. My audition was to do the live television show with literally no rehearsal. That's how I got that job. I knew it was on TV, but Lance, the 3rd player says, "Don't be nervous, there are only 40 million people watching." He thought that was funny. I got there 10 minutes before it aired. It aired live at 11:00. I got my suit coat on and a tie. They put me in a chair and there was this 3 ring binder, full of tunes; all the guys on head sets and 7 cameras on trucks and a boom and all that business. A camera comes trucking up to me, right in my

face, they count down, there is a timpani roll, and there's the intro and off you go.

MW: And after PTL?

KS: Well I did tons of freelance work all that time. I was the first call sub in the Charlotte Symphony and did all their pops stuff as a lead player. We had a brass quintet that was busy. I did tons of church gigs and weddings and recordings. We recorded a ton; literally every day. Other people liked the PTL horn section sound so, for example, New York producers would come down and use our horn section for normal jingle work.

MW: Was this a big band?

KS: No. Our horn section was 3 trumpets, 2 saxes, and 2 trombones. The saxes doubled on everything of course. They could arrange darn near anything so they would come down and tell one of our guys what they had in mind and they could do an arrangement. We played together so much, we had a recognizable sound, like the Muscle Shoals horn section. We were very busy. For us to not be recording on a given day would have been an odd situation. Then after that went down the drain, I got the job at Northwest Missouri State, doing trumpet, jazz, brass choir, French horn, music for non-majors, and arranging. I was doing my doctorate too, so that was a little bit busy.

MW: Didn't you do some work in the Kansas City area at that time?

KS: The Trilogy Band and the Boulevard Band; I played in both of those big bands for 3 years. Those were great bands, by the way. They were both reading bands, but they played in bars. One was on Monday night, one was on Thursday night, and you would go from 9-1. The Trilogy Band played all original tunes. The Boulevard Band had some original, but more published tunes. They were both very, very strong; the strongest bands I ever heard in person or got to play with.

MW: Then you moved to Dayton?

KS: Yes, I started to transition back into being more of a legit player. I was still doing shows at the Victoria Theater. Then I got in the Cincinnati Ballet Orchestra pretty quickly because the contractor was with us when we did "Will Roger's Follies." So I got in the Ballet pretty quickly and did that for 7 years.

MW: Did you play with any other orchestras?

KS: Yes, Springfield, Richmond; I subbed, rarely, but I did sub with the Cincinnati Orchestra. I did play frequently with Dayton and a lot of freelance orchestra work that was an outgrowth of the Ballet. I worked with the same people but doing different festivals, etc.

MW: Then to Oklahoma City?

KS: Yes. I currently play with the Oklahoma City Philharmonic.

MW: Do you do any other playing?

KS: My busy stuff is the brass quintet and the orchestra and very occasional odds and ends. I do very little freelance work compared to what I used to do. It's just a different time of life. I play all the time, but after the brass quintet and the orchestra, I've never sought to do more, and there are other guys that, quite frankly, need to do it for a living. It's sort of a good equilibrium. I've got my slice of the pie and have no desire to dominate theirs.

MW: The brass quintet you referred to is the school's (University of Oklahoma) quintet, right?

KS: Yes.

MW: The goal of this study is to gain a better understanding of William Adam's teaching technique and the aspects of his teaching that are being carried on in your studio. Given that his teaching style is fluid and dynamic and that each student received different instruction based on their strengths and weaknesses, this survey is interested in your experience with Mr. Adam. How would you characterize Mr. Adam's teaching technique and how did it affect your playing? I've listed several aspects. You can comment on any or all or none.

KS: Boy, that's one of those things that we could talk about forever. Before I look at your list, let me tell you how I would answer that spontaneously. Then I can use the list to fill in the blanks. I would say that first and foremost, Mr. Adam doesn't teach us the trumpet; that's down the line. His big deal is working on your self-image; how you think, in general, how you think about yourself and your goals; if you believe in yourself or not. If confidence means arrogance, that's not what he means. It's more about being strong in who you are. He would always say, "You're the only person in the world who can be you." "The

thing that you can do better than anyone else in the world is be you, and nobody else can *be* you." So, realize the truth in that and go with that. Don't try to be Mark Wilcox or Greg Wing or Adolf Herseth or whoever it is. People go to see Mr. Adam, thinking they're going to get a trumpet lesson and that's not really what happens. Because trumpet playing is easy compared to getting your head straightened around and most of us need some of that or a lot of that. Beyond that, he taught, of course, by manipulating us, but not verbally. One of my buddies said he was a poker player. Everything he did was on purpose. He would often get you talking about something totally unrelated to trumpet playing, like telling a joke or read a poem or ask you how your family was or anything but trumpet playing. So he would get you out of yourself and you would start to forget that you were worried about what he thought of you as a player or were you going to impress him or not miss any notes. He would manipulate you out of that and then would come the trumpet playing. He always would play first, so, in spite of yourself, with no verbal instructions, you would find yourself just kind of going along like he's your dance partner. You were just going along with whatever he was doing. What begins to affect you is how you stand, how you breathe, the fullness of the breath, the timing of the breath, certainly the quality of sound you would get which would be an unconscious imitation of his. So, you would come out of a lesson and your embouchure would be different, your air would be different, your tone would certainly be different, and everything would not only be different/better, but much more comfortable and refreshed. It was almost like you had been through a hypnosis session and felt refreshed. You're playing better and feeling good and you're happy and you're feeling good about yourself. We used to say that after spending time with Mr. Adam, you're kind of floating off the ground. You feel inspired and motivated and ready to take on the world. You forgot about whatever it was that you were worried about and all of those things. Mostly, at least for myself, I really had no idea what had happened. And I certainly had no idea of the changes. He was like an alchemist. He was changing things around in my playing, and I had absolutely no idea. I just knew it sounded better and felt easier.

Because I had been with him for a long time, I think I can humbly say that I gained a place with him where he would (after many years) talk to me about what he would do. Because it wasn't just by chance. He didn't just come in there and have a trumpet party. He knew exactly what he was doing. He knew what would trigger different results. That's the science of it. On the surface it seems so simple, or that there's nothing going on. Some old guy telling some funny stories and taking turns playing notes on the trumpet, but that's way off. He definitely knew what would trigger this and that and the other and everything

from the smile on your face to your posture to your high range or your confidence in performance or technique or double tonguing or whatever it is you wanted to mention. In later years when I was his teaching assistant, which was 3 of the last 4 years, I guess, right after undergrad, he would ask me, "What do you think?" I was pretty sure I knew what I was doing but I was pretty much never right. I'd give my observation and he would say, "That's ok, but, here's really what's happening, and here's what we're going to do." He started to share some of the magic with me there. I think I have some intuition for that and my own sense of taking that ball and running with it. You learn over time how to go at teaching without directly addressing physical things and mechanics, which is not never done but it is very rarely done in Mr. Adam's studio. I have always thought that the best teacher keeps his mouth shut. He would talk to us about "stuff," not about trumpet playing, in a lesson, when he would chat with you about, "how's your mom and dad," or tease you about your girlfriend, or tell you a story or funny joke, but almost never talked about the act of trumpet playing. One of his greatest strengths was patience. He'd rather wait several years for something to start to evolve naturally, than try to hurry the process and risk getting your head into yourself instead of into the musical product, which was sort of a cardinal sin. That was because that doesn't work. Trying to play the trumpet does not work. That's to paraphrase something that he might say. You cannot play the trumpet. You can learn eventually to be in phase with the trumpet, within human limitations, but the only thing that works is having that result vividly in your mind and that has to guide the whole process.

Before I get to your list, I have one more thing. Mr. Adam was an unbelievable example to us. One of the real trademarks of Adam students is work ethic. You don't find harder working people, other than laborers, and even then, the archetypal Adam student believes in problem solving through hard work. You've got to put an asterisk beside that. It is *smart* hard work, not *stupid* hard work. Mr. Adam was at it very early in the morning and there very late at night and seemed to need very little sleep. There were times when he helped me fix my motorcycle at 2:00 in the morning, and I thought, 'don't you ever sleep?' He'd be up past midnight every day and he'd be up at 5:00 in the morning. He'd get to his studio at 7 or whatever it was but he would have already mowed 7 acres of his yard or tilled the garden or something. He probably slept 3 or 4 hours a night. I don't know how in the world he did that, but he did. So his example to us was to be incredibly hard working. I also never heard him say anything unkind about anybody. I never heard him be petty or nasty or mean-spirited. He was a real model of being a good guy and hard working. He talked about that more than he talked about trumpet playing. Master class was about

being a good person and getting off your butt and taking care of business. It was not about trumpet playing. Then we would play the trumpet but that attitude markedly affected how we approached playing the trumpet, in every way. He would say something like, “You don’t put someone else’s light out to make yours shine brighter,” or, “You don’t go up the ladder of success by stepping on other people.” I can remember him talking about that way more than I can remember him mentioning embouchure, for instance.

Looking at your list, sound production; he had that carefully thought out: daily routine, which was never written down. It wasn’t until Bob Slack had a version of it written down by a professional copyist in Las Vegas. He taught us the routine strictly by rote. There was nothing written down. You were expected to hear him play it and remember it. Because he had the bar raised very high, we tended to accept the expectations of ourselves. We were helped out because we would hear the older guys playing this stuff, so if you couldn’t remember it all, the older guys would help you. This routine he devised builds chops and breath and all the sound production things. It takes that great sound that he modeled through every possible context; flexibility, range, dynamic extremes, articulation, intervals, anything you can imagine.

As far as problem solving goes, for better or worse, we tended to not think for ourselves too much. I think we pretty much relied on Mr. Adam to point us in the right direction and our job was to just go and do it. Then the guys evolve into transcending the difficulties of playing the trumpet, whether they knew how they did it or not. The problem solving, of course, has to do with this whole attitude of “I can do anything.” He used to say, “The best of us uses 40% of our mental potential.” We were all convinced there was way more. He used a lot of Zen things. We all had the notion that if our minds were right, we could do anything. It wouldn’t surprise me if Jim Reed would be levitating around the room or something because we really were taught to believe in our own potential and to think past preconceived limits.

On musicianship: He always had us listen, listen, listen to great players; notably, Maurice Andre, Adolph Herseth, and Doc Severinson, Pablo Casals, great opera artists, any instrument and in all styles. He was certainly not a legit snob. He had made his living as an orchestral player, a studio player and doing shows with Judy Garland. Good trumpet playing is good trumpet playing and good music is good music. He modeled excellent musicianship, of course. I never, ever heard him play loud or crass; very powerful but never loud. When he played softly, it was so intense it would hurt your ears. I remember one summer, when he wasn’t so worn out all the time, he was playing the

Rachmaninoff Vocalise, softly, and it was so intense, I had to stick my fingers in my ears. Maintenance was just a function of committing to hard work every day. There was no such thing as an Adam student taking a day off. We got up early and did our lengthy, hours long, set of fundamentals which was daily routine, Arban's, a whole bucket of Charlier studies. We all did all that every day. There is no such thing as being out of shape.

MW: In terms of daily routine, what would you estimate was the quantity of hours involved?

KS: That would vary a lot with the individual but those of us that were the most determined, which is everybody you're interviewing plus many, many more, it would be rare to practice, literally in a room by yourself or with a partner, less than 6 hours. Jim Reed and I sometimes would go 10 or 12. So did Greg Wing. We used to clock it. We had a thing going there that we wanted to go 12 hours a day. If you did only 3 or 4, you felt you were just warmed up. That took some getting used to, of course. At first, I remember the bones in my face were sore and my back was sore from all the deep breathing I wasn't used to. But there is no such thing as running out of gas or not being in shape. That was *our* studio. The other studios were the opposite. So they were always running out of gas. We'd go to their recitals and listen to them fold up, which was pretty cruel but it's just the truth. We knew they'd fold and they did.

Sense of improvement: that could be tough because some people tend to improve more quickly than others. With Adam's teaching, you didn't have a radical change. It was really evolutionary so it was hard for me to be aware of improvement because it was slow and steady. It was certainly there but it was slow and steady. You didn't come out of a lesson with a fifth added to your range one day. He was willing to let things mature at a natural pace. I think part of the reason for that is that when it comes that way it sticks forever. I think if you graph the typical Adam student's improvement, it may be slow and steady, but it's never ending. They tend to keep improving their whole life as opposed to quick escalation where things either fall apart or stall out. The Adam students that really get it, their chops tend to be indestructible. I don't mean just from an endurance point of view. They don't go through phases where they are in a slump and they can't get anything to work. I can't think of any of that happening to our guys. Bob and Greg and the guys you are going to interview, they play great all the time. It's just so secure and their only limits are the limits of their imagination, which is the point. With those guys, chops and technique and tone, style and endurance and everything you want to mention; that's pretty much a constant. If they ever get to the point where they want to do something

else, that's fine, but trumpet playing is not going away, like some people's does. Flexibility and technique are all functions of a good regimen of stuff that any good player should do which Bill Adam had us doing: Schlossberg and Charles Colin and Arban's and Clarke studies pretty much covers everything there is. We talked about self-esteem. That would actually be at the top of the list, over everything. He believed that you are only limited by your self-esteem. "As a man thinketh, so he is." He would say that to us all the time. Whatever you think you can do, you can do. If you think you can't do something, you're absolutely right. None of the great teaching was going to work unless your self-esteem was straightened out.

We practiced together for lots of reasons. Long tedious hours were helped by having a buddy to hang out with. We took a lot of breaks. When I say we practiced for 12 hours that was with a lot of breaks, for example to get a cup of coffee or relax or hang out. Also, the natural pacing that is built in from trading off with someone kind of insures that you're pacing your practice. You could certainly learn from each other. I've often thought that I learned as much or more about actual trumpet playing from Jim Reed. He didn't work on my self-esteem so much but the actual act of playing the trumpet well. To me, when I play, I try to play like Jim Reed and Greg to a certain extent. I can't put a price on what I learned from all those hours practicing with Jim; because he is such an artistic player.

MW: So there was a social factor to that as well?

KS: Absolutely and the studio is very close-knit and very loyal. Those intense shared experiences; here we all are 30 plus years later, and we are all each other's closest friends. We're all in our 50's and older. Walt's 60 I think. These guys are extraordinarily loyal. Mr. Adam has had those birthday parties and 150-200 guys show up from all over the world; Japan, Australia, Germany, and all over the U.S. It's pretty strong.

Literature may be a potential weak spot. Mr. Adam would assign literature but a lot of times I think it was up to us to be hungry for literature and some guys were better than others. Some guys, sadly, were content to spend all their energies playing exercises all day which Mr. Adam would not have wanted. He spent a ton of time on the self-esteem and sound production things so that it could be easy, in a lesson, to do 10% of your time on Charlier studies and 90% of your time on everything else. Unless you took it by the horns to study and listen to recordings and learn excerpts and solos and etudes, etc. He wanted us all to do that but not all of us did.

Goal orientation: He used *Psycho-Cybernetics* a lot to recognize that we are goal-seeking mechanisms, which we are. Whatever is in your mind you are going to achieve even if it's a bad thing. So we would have to recognize the truth of that and be careful about the goals you set for yourself. They need to be very well defined. People set a goal like being a fireman but don't map out the steps to reaching that goal. That's a big omission. He taught us that you not only have the goal but you thoughtfully map out the steps to get there. He used to say, "It's a drop of water in the bucket every day, and by and by you've got a bucketful but, on a daily basis it's just a drop at a time." That's all the perseverance and patience, but you have to have that goal and the steps toward reaching the goal very thoroughly mapped out, recognizing that you are going to make adjustments as you learn more. But that goal-orientation thing is a big deal.

Other non-musical aspects such as physics, etc.: He explained the physics of brasses to us, at least in basic terms, and I've often thought that was not useful other than to gain your confidence. A lot of people come to study with Mr. Adam from traditional or other teaching things that are loaded with physical untruths: notably that support is a good idea when all that does is hold the breath in when you need the breath moving to the instrument. And the other big deal people get wrong is thinking that buzzing the lips causes the sound of the trumpet, which it does not. So we would learn some of the physics so we would believe it and start to rely on our imagination and our breath and allow our faces to not be important; allow the lips to just be in repose instead of active. Trying to play a high note by doing something with your lips is actually contrary to how the instrument works. You'd have to know enough physics so you'd believe it; so you would leave your lips in repose and let what really has to happen take over. It's sort of like doing the work with the wrong tool; like digging in the garden with a spoon instead of with a garden tool. A lot of trumpet players get fairly well down the road doing the work with the wrong tools but they're never going to be great players until they use the right tools which are freedom in the breath and the imagination which guides everything. The embouchure needs to be well developed, but the embouchure is actually the area in your buccinators, in your cheeks. It's not the lips. The lips are held in place by the act of blowing and by the buccinators and they have to be in repose so they can cooperate with the instrument and vibrate; but they don't buzz.

How were my lessons structured? Typically you would start out hitting the routine or portions of it that he knew you needed to deal with, according to your

needs. So you probably blow the lead pipe a little bit, a few long tones and then off you would go into whatever you needed as an individual, but taken from this so called routine, which was this very lengthy workout. We all did it every day. Once things were cooking along there, you'd move to what you were working on for your junior recital or auditions. If you had an audition coming up, excerpts or whatever that might be.

MW: That's what you do in your studio?

KS: That's what Bill Adam would do and what I do, too. So you would start out with fundamentals and go to whatever the assignment was, which seems to be pretty normal to me. But he always wanted to make sure everything was established, get you feeling good. If you seemed bummed out, he would work on that state of mind business; get that cooking first, before you got into your Charlier studies or the Lovelock Concerto or whatever it was you were doing.

With respect to my experience with Mr. Adam, do I feel that I adhere very strictly [to his teaching technique]? I feel that I adhere *very* strictly, but in my own translation. I have always thought it was a little, almost disrespectful, in an odd way, when I've seen some of my colleagues try to be Mr. Adam and copy his mannerisms and parrot his verbiage; almost like it's a farce. Mr. Adam doesn't want me to be him. He wants me to be me. I think I am extremely loyal, not for loyalty's sake, but because I think it's the right way to do it. I'm extremely loyal to his teaching, but I certainly have my own way of verbalizing things. Maybe I'll draw pictures, which I don't recall him ever doing, or different things, but I've often thought, with his picture hanging over my desk, that if he were sitting there in the room with me, he'd say, "That's right Karl, you're right." I have to be careful that my ego doesn't get in the way there, and believe me; I examine what I'm doing. If I've got a way of presenting something, I have to do it my way or it's not going to be real. I don't think I will express myself well if I try to parrot Mr. Adam.

MW: To that extent, how do you view the importance of his personality versus the importance of your personality in the context of methodology?

KS: When I see video tapes of myself, I'm struck by how monotonous my voice is and how expressionless my face is. So that's just me I guess. But I knew that Mr. Adam cared very deeply about me, that he would do anything for me, and I sincerely feel that way about my students and I think they sense that. You might not expect that at a trumpet lesson, but all of that markedly affects what you are going to teach someone, when you get done actually playing the horn. So

there's that absolute commitment to that individual you're working with. I would say we definitely have that in common. I try to have a sense of humor and be very positive, with a really zealous belief in your own potential. There are a lot of things I can't do, but there's not much that I can say, "I'll never master such and such." That list would be very, very short with me, and I try to impart that to my students. I think they wind up having a real strong feeling about their potential. That is certainly Mr. Adam's influence on me as a player and what I try to do teaching. The rest of it is nuts and bolts: How do you get that kid to get a 3 octave range, be a good reader, a good interpreter of the printed page, and have a fantastic sound? That whole modeling thing is, of course, 100% Mr. Adam. Leon Rapier, my teacher in high school, modeled as well, but as we know, a lot of students have never heard their teacher play. They've certainly heard me play, good or bad. The bottom line on that; do I vary from Mr. Adam? I would say absolutely, but I feel very confident that it's just my way of doing what I learned from him so it's just inherently different but it's totally a reflection of what I learned from him. If he were observing, he'd be sitting there smiling and agreeing with me. Different ones of us emphasize different things; "us," meaning what we're calling first generation Adam students. If someone gets a lesson with these other guys, they're going to come away with a slightly different slant on things, which is a reflection of what that individual emphasizes. I think that it tends to go along the lines of not only where we've gone career-wise, whether it is as a commercial lead player or symphony player, that's going to affect that a little bit, but also what we've had emphasized in our own growth. The flip side of that is that I have to be careful that what was always easy for me tends to be what I am not good at teaching, or I neglect. For me, major struggles with sound production but I've always been a good reader, so I have to be sure I don't forget about reading.

MW: Do you feel that Mr. Adam's methodology is effective for every performance genre or is especially beneficial to one type of playing?

KS: There is absolutely no question that it is effective for everything including sports and car mechanics and gardening, or painting a house. It has radically affected every aspect of all of our lives; how we treat people, what cars we choose because we're not concerned about impressing other people, which goes way past what you said. But it's all about being your best and letting your imagination loose and fulfilling your potential. Genres are simply doing your homework and knowing the style. If you play in a polka band or a Mahler Symphony, a small jazz combo, or whatever it is, those are just flavors. A typical Adam student tends to be good at a lot of things, very versatile players. We all have our preferences: Chris Botti, what he does for a living, or Bob Platt

in the Berlin Philharmonic: they're going in different directions, but it's all great playing and it's free and the ownership they have in the ears and all of that is in common.

MW: To what extent is the success of your students a result of your experience with Mr. Adam and use of his pedagogy in your teaching?

KS: 100%. Humbly, we've got a good studio and they stack up just fine in major competitions and winning jobs. But how to get all that cooking is absolutely a reflection of my experience with Mr. Adam. Now, I've had other teachers and I would say that I don't do much from what I learned from Delbert Hoon, meaning no disrespect. I do some things I learned from Leon Rapier, but I would say that's about 1% compared to 99%; not that it's not important. If I had never met any of those, would I have something on the ball as a teacher? I hope, but my methodology would be woefully lacking.

MW: Are there any negative aspects to Mr. Adam's methodology: problems that fail to be addressed?

KS: The only negative thing, which I'm really a hound dog about, is don't be a routine player only and don't practice mindlessly. If you are always driven by a sophisticated musical thought, you're good to go, but the repetition can lull people into not being creative when they play. It is more like a blue collar thing where they punch in the clock and go through the motions for 'x' amount of hours and think that was practicing. That's not Mr. Adam's fault, that's just what people can do if they quit thinking, so my answer to that (we talk about that a lot) is to make sure that practicing fundamentals and practicing music are the same thing, not two separate things. Especially with the more advanced kids; if you are limited to one versus the other in your practice, skip the routine. Warm up for 10 minutes and make sure you play music. I am determined that my students won't be trumpet blowers who can't read and phrase and make music. I'm sure Mr. Adam would 100% agree to that. I'm absolutely sure he would.

MW: Going back to what you said before about Mr. Adam's patience; is there any negative connotation to taking 3 years to accomplish something, with the students discovering things on their own?

KS: You mean as opposed to him trying to speed things along by being more direct with what's happening mechanically? Possibly, but I think he learned from experience. Now keep in mind, when I got to him, he was in his mid-fifties so

he had a ton of experiences by then. Now, what he did earlier, I don't know. I heard that he was much more hard-edged. Every semester he would fire one student and you knew that you better be all over it or you were going to get dumped. I heard stories like that from when he was a younger teacher and impatient with laziness and self-pity, etc. which he would still be today. To let things come naturally and, my term is evolutionary, that's not his term but then it will be ingrained like concrete and indestructible and natural and intuitive. It is something you grow into. Now, would his most ambitious and intelligent become impatient? Yeah, sure. But the answer there was that if you were impatient then you needed to purify your thought and work harder. I'm not going to tell you some gimmick that's going to trigger some phenomenal progress instantly because if there were such a thing, it would be artificial and wouldn't last. The answer to the impatience thing is: the quickest you can improve is a product of how good your thought is, and consistently so. The opposite may be a better way to describe it: the opposite would be just going through the motions and expecting God to hit me with a magic wand and suddenly I can play. Like that thing I have on my wall: the definition of insanity is doing the same thing, the same way, over and over and over again, and expecting a different result. That was me. I finally took stock of that, like I was waiting for something to happen. Of course it wasn't going to happen until I got my thinking 100% where it needed to be. Not 80%, or pretty close or sometimes but not all the time. So that's the answer to the impatience thing. Mr. Adam was so disciplined that if I went in there all frustrated, he would get after me for being frustrated. Because he expected me to have my head out of my rear *all* the time and he had no sympathy for me if I got P.O.'d or felt sorry for myself. He had absolutely no sympathy for that. You think you're doing what you need to do, but if you were, you'd be playing better than you are, so you better get your butt back in the practice room and clean up your thinking and really expect that fantastic tone; let the air free like I taught you and go do it.

MW: You got the saying about it being "the saddest story I've ever heard?"

KS: "Never before have I heard such a sad story. You have my complete sympathy." You learned pretty quickly if you had a complaint, he'd pull that card out of his wallet. You got pretty sick of seeing that. Never tell him you didn't have time. That's talking about what we were talking about earlier, the example he set. Never tell him you were too tired or you didn't have time or "I had good intentions." That was another one that didn't work too well. He was just preparing us for reality. He knew if we allowed ourselves excuses, we were going to have a hard time later. We had to take care of business, no matter what. That's empowering and made us tough. You look at all these guys and there is a

pretty high track record across the board of success, whether it is in trumpet or not. Wayne Dickson is vice president of a major cosmetics firm. He doesn't play the trumpet anymore, but all those things he learned from Mr. Adam carries into everything else he does. A lot of the guys are very successful off the horn. Aaron Colodny is a physician in Houston somewhere. All those things, they're life things, not just trumpet things.

MW: Mr. Adam believed in every student's potential. He is reported to have taken a student based on this perceived potential, not just those exhibiting a strong background of preparation. Does your studio reflect this aspect?

KS: I sure try to because I believe in that. I don't want to be the teacher that only takes hot shots. A couple of reasons implicit in that is: why would I take a hot shot? Because that makes me look good. Wrong. That's Bill Adam. I'm not teaching to make me look good, but I'm teaching to help that kid get wherever he needs to get. Certainly I want kids that play well, I want to have a great studio, I want them to be able to get a job, I want the wind ensemble to sound great, I want people to say, "Boy, that's a great studio," I'm not immune to that. But if I ever get to the point where I've got that real eager kid who is willing to do whatever it takes to become a good trumpet player, and he's just not very sophisticated yet or didn't have everything, his parents weren't rich or he's not from a big city, or whatever it might be, that's not going to happen. I'm taking two kids in the fall, coming in. One is a 3 time Texas All-Stater and probably would pass a graduate recital right now. He's a high school senior. I'm not exaggerating, he's quite impressive. The other one doesn't play nearly as well, but boy does he want to play. It matters to me "what do you *want* to play like, not what *do* you play like?" Teaching the trumpet part is easy if the "want to" is there. These guys like Bobby Burns and Charley Davis - it sounds like a left-handed compliment - and Randy Brecker, and plenty of others, someone decided they weren't smart enough or talented enough, and Adam took them and now they are some of the best players in the world. I think that's incredible. Adam believes in potential, not judgment.

MW: Mr. Adam is quoted, "I'm not here to teach you to play the trumpet; I'm here to set your head free."

KS: That's what he told me, verbatim.

MW: How would you comment on this statement both in terms of trumpet playing and other life circumstances? Do you feel you incorporate this principle in your teaching?

KS: I try to. Now, of course, I don't want to be too presumptuous. Mr. Adam also said, "I am not a moralizer." What he meant by that term is, "I'm not here to tell you how to think, whether it's your religion or sexual preference or how you handle yourself in any way." It is not like you are trying to create someone into some model that you have. It's more to help them establish a more victorious self-image, and that comes first. Then, whatever they want to do, play the trumpet or saw logs or build a house, all that stuff is exponentially enhanced once that self-image is in good shape. If I just try to teach somebody a set of skills, that's going to be within the turmoil of wherever their mind is at the time. The chances of any of that sprouting and bearing any fruit are slim to none. But when the mind is peaceful and the spirit is confident and healthy, that same information can go bananas. Do I try to do that? I absolutely try, but I don't kid myself that I'm as charismatic as Mr. Adam. So if that's true, then I just have to do it my way the best I can. So it's back to if the students know over time that I'm a constant, that I'm always glad to see them, I always believe in them, I always look forward to their success and expect their success, then maybe they start to realize that that is real, not just a bunch of happy words. So I would say absolutely, I try to do that and only time will tell if I'm successful at it or not. Mr. Adam is a human being, I'm a human being, it's not easy to be 100% all the time nor am I invulnerable to different personalities or students with weird attitudes or who let me down or any of that. I'm vulnerable to that and I have to remind myself about my role and priorities. I'm also supposed to be the grown up. Sometimes if a 19-year-old kid loses his cool or does something he shouldn't do, I'm supposed to be more mature. I have to remember that that burden is on me to keep things straight.

Interview with Greg Wing
29 April 2006

MW: Let's start with some background information. You are currently what age?

GW: 53

MW: Where are you from originally?

GW: Covington, Kentucky which is directly across the Ohio River from Cincinnati.

MW: Is that where you started playing?

GW: Yes. I picked up a trumpet during the summer when I was going into the 4th grade. My parents rented me a *Conn Director* trumpet, and I began taking private lessons.

MW: Who were some of your teachers leading up to the time you studied with Mr. Adam.

GW: I can't remember the name of the woman who started me out during that summer. We did a lot of work out of *The Belwin Note Builder*. The person at 9th District school in Covington, Kentucky who actually started me out in the band program was Robert Crowder. I was involved in that program during the 4th, 5th, and 6th grades. We had an excellent elementary music program and by the time I was half-way through the 4th grade, I knew 3 or 4 of my scales and trumpet playing was like, wow, I was the best kid in the class. I received all this marvelous attention that really boosted my self esteem. During this time, the high school band director in the area also worked with the area elementary music teachers. His name is Jim Copenhaver. Currently, Jim is the Director of Bands at the University of South Carolina in Columbia, South Carolina. He's been there for years. As a matter of fact, last February, I went down to be the guest soloist for their band clinic. I hadn't seen him in 15 years. We had a great time together.

MW: Did Mr. Adam recruit you or how did you end up studying with him?

GW: No. When I was a student here at Morehead from 1971-1975, the head of the theory department at that time was a Bill Adam student named Chris Gallaher. Chris Gallaher thought I was a pretty good trumpet player and called Mr. Adam

on my behalf. He set up my first lesson for me. It's hard to believe that this was in 1973. I still remember my first lesson from Mr. Adam. You know how first lessons are; you don't know what you've been hit with until you begin thinking about some of this stuff. The man had a profound influence on me. He made me feel like I was the most important person in the world! I just had to come back and see him again. So, I have been a student of Mr. Adam since 1973. Wow! That's 33 years.

MW: Did you get your undergraduate here [Morehead State University]?

GW: Yes, I finished my undergrad here in December of 1975 and then went to Indiana for my Master's. There was a period of about a year or so between when I was on the road with a show band out of Columbus, Ohio. I left here and went out on the road for about a year, playing industrial convention type of show work with a guy by the name of Paul Caldwell. Paul taught me a lot about booking a band, the business side of the music business, accepting responsibilities and to be that good guy. I have been mentored all along. As I mentioned, I was with Paul for about a year and went to study with Mr. Adam attending IU for graduate work in 1977. Paul recently passed on and was the minister of music at a Baptist Church in Columbus, OH. Paul was a very genuine and caring man. I know he's missed!

MW: After Bloomington, you left for Las Vegas?

GW: Yes, moving to Las Vegas was a lifelong dream and goal. Do you remember the Dan Tanner TV show, "Vegas"? I used to sit in Bloomington and listen to the big bands and listen to the entertainers on that show with tears coming down my face saying to myself, "I want to be out there playing so bad." It was a passion, something I really wanted to do. I knew where I was going; there was no doubt in my mind that that's where I was going when I finished at IU. Bob Slack, Karl Sievers, John Harbaugh, and I were traveling down to the Executive Inn in Evansville and Owensboro while at school playing these types of shows that would come in on the weekend. There was a Wayne Newton protégé, Glenn Smith, who enjoyed my playing and offered me a position at the "Top of the Dunes" with his band for 3 or 4 weeks or however long he was going to be there. I was thinking, "Great, this is a wonderful way to check out Las Vegas before actually moving there." I remember being very excited with this opportunity and the word spread around Bloomington that I was going out to play at the Dunes Hotel, etc…(quite a bit of hype, I must add). It was just a lounge gig for 4 weeks but still a wonderful opportunity. About 2 weeks before the gig was supposed to begin, I received a telephone call from Glenn's

manager, Rick Sands, telling me that the funding for the horns did not come through, thus Glenn would not be using any horns. I was so disappointed! I told Rick that I had already purchased my airline tickets and was going to make the trip anyway for a week to check things out. Rick was very gracious to offer his apartment for me to stay. I flew out and Rick put me up at his condominium. Glenn Smith lived 2 blocks down the street in a beautiful home. I was invited over to the house for dinner where Glenn apologized and was sorry that things didn't work out as he had hoped. I was going to be there for a week anyway so I took the opportunity to begin looking for a place to live. I also called a few of the trumpet players who were already working and established in town. One of them was a student of Mr. Adam, too, Walt Blanton. I remember Walt meeting me for lunch. Man it was a hot day in Vegas. Well over 100 degrees! Walt gave me such wonderful supporting advice and gave me a few names of guys to call while I was visiting. During this week I found a beautiful three bedroom home for rent. I called my wife, Paula, and shared with her everything that I found out and we agreed to put a security deposit on the home and begin planning for our move to Vegas. We moved from Bloomington, IN to Las Vegas, NV, a 2,000 mile trip with no jobs. We had a couple thousand bucks saved and that was it; that was all we had. We moved all of our furniture in a Ryder Truck. I still remember Paul Parchment and me lifting our upright piano down three flights of stairs and putting it in the truck. Moving to Las Vegas was a lifelong dream and I really felt that this move was the right thing because of the desires and beliefs that Mr. Adam set in our minds that you can do anything that you want as long as you work. He didn't say it would be easy, but it was definitely doable. (Imitating Mr. Adam) "Just how bad do you want it, young fella?"

MW: You were there from 1981 until when?

GW: Until 2002. That's when we moved back to KY; to Morehead. We were in Las Vegas from May of 1981 until June of 2002.

MW: How do you like it here?

GW: Morehead is awesome. This is another dream come true, 30 years later. It really is; you leave here in '75 and come back in 2002, which is almost 30 years, and I'm thinking, "Wow, I remember being a student here." It's a real passion. I've made the paradigm switch. During my first year, there were quite a few of my colleagues mentoring me to make the transition from the glitter and glamour of Las Vegas to being a university professor. I am so fortunate to be working with such wonderful people!

Morehead State is a wonderful regional university. It was voted in the top 25 regional universities of its kind by *U.S. News and World Report.* We're very proud of this but our goal is to be top dog! We have about 9,700 students enrolled; probably around 300 music majors. I have 23 trumpet majors this semester and will have 30 next year. Next year (2006-2007) will be my fifth year and I have recently received my recommendation approval for rehire! That's always a good thing to hear! The music faculty is unbelievably talented.

MW: You must be enjoying it.

GW: Oh, yeah. It's a people business. I'm not being braggadocios or trying to impress anyone, but just want to impress upon the fact that there is no substitute for experience, regardless of what you are doing. Dealing with band leaders, dealing with contractors, dealing with other people in the section and the band, and learning how to get along with others is a secret to anybody's success, regardless of what field you are in. I feel that one of Mr. Adam's greatest fortes is being a great role model for us!

MW: What hotels were you at in Vegas?

GW: I started out at Caesar's Palace. When Stu Satalof moved back to Philadelphia, I took his place for the summer. This was pre-arranged from a telephone call from Tony Scodwell who was the lead trumpet player at the Frontier Hotel. Tony is a wonderful guy and musician. Caesar's knew that they wanted Tom Ehlen, but Tom was already under a contract and couldn't get out of his gig. I was hired in for the summer on lead trumpet. That led to many other opportunities. During that summer I had the opportunity to perform with Natalie Cole, Tony Bennett, Julio Iglesias, Cher, Dionne Warwick, Burt Bacharach, Sinatra, and Wayne Newton. This stint opened many other doors for me. When Tom was released from his other gig to come to over Caesar's, Al Ramsey, the band leader, called Jimmy Mulidore who was the band leader at the Las Vegas Hilton and recommended me for their new show coming in "Moulin Rouge." Talking about being at the right place at the right time, Jimmy had his lead player, Bobby Monticelli get in touch with me for the new show. I was there for about 2 years. In the meantime, I knew that Jimmy Nuzzo, the band leader at the Executive Inn in Evansville, was out playing with Tom Jones. Jimmy and I got along pretty well when I worked for him while attending IU. Whenever they were performing in Vegas, I would call Jimmy to say "Hi" and ask him to keep his ears open for me if he hears of a gig opening up. I just kept a little bug in his ear. Roger Ingram moved out to Vegas when I was there.

When Roger left Tom Jones he recommended me for the gig. I called Tom's music director, Marty Harris, but was too late. He had just gotten off the phone hiring Rich Cooper. I continued staying on at the Hilton. The Hilton's show, "Moulin Rouge" was about an hour and forty-five minutes long and was the hardest show I had ever had to play; you just never take it off your face!! I went through a few difficult times while doing that show. It was because of Mr. Adam's teaching that I was able to really keep myself together. I got home from the show every evening around 2am with swollen chops and my face aching!! Oh, gosh, I hurt just thinking about this! We worked 6 nights a week, 2 shows a night with having only one night a week off. I would stay up from 2 in the morning for awhile trying to get the breath relaxed. (gives an example of breath) Bob Slack will tell you. I remember calling him at 3:30 or 6:30 in the morning Bloomington time, pissing and moaning. To brief recap, it was the Caesar's gig that gave me the opportunity to go to the Las Vegas Hilton, which provided me an opportunity to go on the road with Tom Jones, which gave me the opportunity to be with Bob Slack on Paul Anka's band. I was only with Anka for about six months and had another opportunity to go back with Tom Jones when Bill Stapelton became too sick to travel. I stayed with Tom 'till June of 1988. A short time thereafter, I went over to the split lead position at the Stardust for their show "Lido de Paris." When this show closed a few years later, I moved into the lead trumpet position for "Enter the Night" for a few more years. Once again, 2 shows a night, six days a week; hard trumpet playing! When this show closed, I had another opportunity to go with The Kinda Dixie Jazz Band at the Gold Coast hotel and casino. By the way, this gig is the only full time musician's gig in town of its type today. The name of the band now is The Royal Dixie Jazz Band. Their web page is awesome to listen to: www.royaldixie.com. The whole website is about the Gold Coast Hotel. These guys are really great musicians. I was with them for four years. That was my fulltime gig! Day gig for a musician is extremely rare. I had 2 full time gigs. I worked at the Gold Coast in the day and then I subbed for whoever wanted me to sub for shows in the evening. I had the best of both worlds. I had a steady income with my day gig but had many opportunities to work in the evening, too. I truly have been very fortunate.

MW: Buddy Rich was before Vegas?

GW: Oh, yeah. Buddy Rich was right when I moved to Vegas. For a time line, I was in Indiana from '77 to '81, when I moved out to Vegas. From '81 until latter '82, I was with Buddy Rich. I got a call out of the blue one day. This was from Nick Thorpe. Nick was already out on the band. He had gotten on the band from a recommendation of Dave Tippett. Dave is a great guy but was only on

the band about a week or two before he cut his lip. Buddy and his manager, Steve Peck were saying, "We need a lead trumpet player. We're going to be in Detroit." Nick says, "Hey, I know a guy that just moved to Vegas named Greg Wing. Why don't we give him a call?" Steve Peck gave me a call and I remember very well that it was a Saturday afternoon. The band was doing a gig in Elkhart, Indiana. Steve said, "I got your name from Nick Thorpe, this is Steve Peck, Buddy Rich's manager. We're looking for a lead trumpet player to finish out the remaining two weeks of our tour. Can you do it?" I remember Paula, my wife, was out in the back yard doing something and I said, "You know, I just moved out to Las Vegas, I appreciate the opportunity, but I don't think I can do it." I turned the gig down! I told Paula what I did and she said, "You did *what*?" Man, I called every hotel in Elkhart, Indiana back, hoping to find the one where the Buddy Rich band was staying. When I did find the hotel and was connected to Steve's room, I asked. "Is that position still open?" He said it was so I said I would like to reconsider. He said, "Ok, we're going to be in Detroit on Monday night. We'll have no rehearsal; you'll be sight reading the lead book." I said, "Ok, it's only for 2 weeks?" He said, "Yeah, 2 weeks." He said we would see how it works out. So, for 2 weeks, I went out. The first night was tough. I played it. I had Nick on one side and I had Greg Marciel on the other helping through the road maps. It's interesting how things turn out. I didn't even know Greg, who I had met while in Vegas, had left to go out with the band a few weeks earlier. "Wow, this is pretty cool!" For 2 weeks, they watched out for me. Nick Thorpe would be whispering in my ear, "Buddy likes this, do it this way, watch out for this. Greg Marciel and I would play the "West Side Story" F# up an octave phrase together. Two weeks later, at the end of the tour, I wasn't sure if I would be asked to come back. As Buddy was getting off the bus, he turned around and said; (imitating Buddy Rich) "Wing, see ya when we get back, kid." That's when I knew I had the gig.

MW: How did Mr. Adam help you accomplish all of that?

GW: How much time do we have? You've met Mr. Adam. You know the type of person he is. Mr. Adam has the ability to make you feel so dag-gone special about yourself. When you're in a room with him, you're the most important person on the planet. He has the ability to read you, to help you be free, to get out of the trumpet what you want to get out of the trumpet. Pedagogically, he is always analyzing and he changes his sound to help you relieve the tensions that he hears in your system, so that you can begin playing a little more in tune or in phase as he calls it, to what's happening with your own body. He just makes you feel so good. It was his ability of believing in us so strongly, that catapulted all of us, and I feel, to go out in all of our different venues and genres, to be the

best people that we can be and to be able to express ourselves through the trumpet. I think that's his secret. He has that ability to motivate and inspire with a gentle hand, treating everybody with kindness and enthusiasm about the trumpet. Then, he is able to use all the success stories of his students to keep the carrot dangling for all of us. (Imitating Adam) "Hey, did you hear about Jerry Hey, did you hear about Charlie Davis, did you hear about Larry Hall?" We just heard about all this stuff going on. It was "Wow, wow, wow." That kept the fire burning. He is really smart in using the success of his students to help generate generations of enthusiastic trumpet players. The one thing he always used to tell us, "The best trumpet playing hasn't been played yet." When you think about that, what a statement that is. Twenty-five years ago, nobody knew who Wynton Marsalis was or Arturo Sandoval. But now, or even Chris Botti; 25 years ago he wasn't what he is today. But now look at him. I think we all have opportunities and choices that we make in our lives to be successful with whatever turns us on. We use the teachings and beliefs and philosophies of never giving up; the old cliché statements, you never fail unless you quit, so if you don't quit, you won't fail. That type of thinking, you just keep on doing what you're doing. What I am trying to say is that Mr. Adam has instilled the belief that that anyone can do it if they are willing to work hard enough. If you're a nice guy and you work hard, and you have a lot of friends, like Mr. Adam used to always tell us, you want a lot of friends in this business because you never know when you may want to use them. He would go on to say that you don't want to use them in the sense of "using" them, but in this business, you need all the friends you can get. What did Mr. Adam do for me? Mr. Adam gave me the fortitude to make me believe deep inside that yes, I can make a living in the music business or any business because they're so darned connected. He gave us vision and the desire to be successful by showing us that through hard work.... As a mentor, he was there hours and hours and hours. He even tells us now "All I was trying to do was be a role model for you guys. You see me up there at 6 in the morning, you see me up there at midnight, doing what I have to do." He says, "I'm just trying to show you that if you love something passionately, it's not work." It's a love, and it's a commitment for the rest of your life. This is what I'm going to do, so, by golly, we better do it the best we can. I think that's the one thing he had more than anybody else. He was always careful to never put anybody else's light out to make his own shine. I think that as a teacher now, I have responsibilities to pass on the tradition. It's like going to a Jim Rohm or a Zig Ziglar motivational type of a conference. If you believe in yourself so strongly that you are at peace with who you are, if you have a good self-image of yourself, and you pick up a trumpet and you use your creative mind to help you enhance the sound of what a good sound sounds like to begin with. All it is is a mental shift. You show your students what a

good sound is, either by modeling or put on a recording of Phil Smith or Doc or Maurice or Arturo or whoever it is that the student wants to listen to. By doing this, you enhance their imagination and creativity so that it makes them feel good about themselves so that they start dreaming, "Man, I want to play like that!" "Wow, what a beautiful sound!" "I want a beautiful sound like that!" All of a sudden, they begin to practice more because they believe in you so strongly; believe in what you're telling them to do. I think Mr. Adam had that same thing that had that effect on us and hopefully that just carries on and on and on. I really believe this to be true!

MW: Could you comment on Mr. Adam's encouragement of students practicing together?

GW: Oh, this is a great question. I really believe that when two people spend as much time together as when practicing together, they build solid relationships and learn about compassion, empathy, trust, and acceptance of others. But there is one thing for certain; if you are in a practice room with another person, first of all, while they're playing, you're listening to their sound. While you're playing, hopefully they are listening to your sound. Throughout any given day for hours at a time, practicing together contributed greatly to fostering relationships with others through the trumpet. You're learning to accept them and also improve your critical awareness of what good and bad are. While at Indiana, I remember Bob Slack, Karl Sievers, Paul Parchment, John Harbaugh and Jim Reed all did the routine with me together at some point during the week. Wow! This sure is fun to talk about. It was like a real cycle; whoever arrived on the floor first…..It was fun. I remember Paul Parchment picking me up at 6 in the morning during a heavy snow storm and we were in a practice room at 6:15 going at it. We really hit it from morning 'till night. Most evenings, I was at home with my wife, Paula, unless there was a concert or something else we wanted to go to. I had a very nice balance in my life.

MW: How were lessons with Mr. Adam structured?

GW: Pretty much the way we all teach. Mr. Adam to this day has a unique ability to sense when a student is stressed about something or "tense." His lessons were definitely customized and tailored to how you were feeling on any one given day. If he sensed you were under some stress or pressure, he could hear it in your sound. Now, he had this ability put his finger in his ear and hear the overtones which enabled him to isolate where the tension was in the sound and where it was coming from. Hell, I've been trying to figure that out for 30 years now I can't even begin to do that. What I have learned from the way Mr. Adam

structured his lessons is that I know what a free sound sounds like. I know when a student is following through with their thinking and playing music. I know when a student's tongue is getting in the way and I know when the air is keeping it all happening as a result of blowing and not getting into the paralysis of analysis of it all. Mr. Adam's lessons were structured with most everyone blowing part of the routine for the first half of the lesson. He could tell what was going on with your trumpet playing from a pedagogical standpoint by structuring that first half of the lesson, blowing the routine. There were many times that he would be blowing the routine all morning, and by my afternoon lesson, blowing long tones was probably the last thing he wanted to do. (Imitating Mr. Adam) "Well, what do you want to do, young fella?" I'd say, "Long tones," and he'd say, "Ok." At the time I didn't think anything about it. But now, looking back on it, I'm thinking, I know what it's like to do long tones at 3 in the afternoon with your students after you have done it 4 times already that day. I always try to remember just how impressionable a teacher is to the student. You just do it. The student is very appreciative of it. The first half of the lessons were structured to get you relaxed and content and at peace with yourself so that your ability to concentrate kicked into place. I remember him making comments to other people about my concentration; that it was like flipping a switch. He could tell immediately when I was: flip: oh, he's got his head up his butt, or: flip: yeah, that sounds pretty good. He said it would be like this (snapping his fingers), all over the place. Hopefully, I've gotten a little better. Even today, when I'm talking about the students getting their mind in the sound; I've gotten really good at that. Most of the time, I'll hear the pitch before I play it so that I'm not aware that I even have a pair of lips. My mind is hearing every pitch while I'm playing a Charlier, for example; I'm hearing every pitch and before you know it, I have played the whole thing. But, there are other times when I'm fatigued, thinking about other things, my mind is in my chops, and I can't make it through half of a Charlier. I think that's what Mr. Adam was best at was instilling those disciplines of, "You cannot play music unless you are at peace with yourself and who you are, to be able to hear that pitch, hear the sound, play the sound, and all of the physical things that happen to us, happen as a result of concentrating on the sound and only the sound, not two things at once. His lessons were structured in a way to make sure when you left that lesson; you were blowing from a kinesthetic approach which means action from a thought.

MW: With respect to your experience with Mr. Adam, do you feel that you adhere very strictly to his teaching technique or do you vary it and if so, how?

GW: The only thing that I have varied is the way I have my students do the routine. Mr. Adam has also varied the routine he uses today from when I was at IU. Mr. Adam finds a certain exercise that gets you responding faster, maybe a little faster than others. I also think he has changed the routine because he was getting bored with the things. "Let's do this, see if it gets the same results." From1973 to 2006 is 33 years; well, I still do everything he has taught me to do over that 33 year period which is pretty dag-gone good. I don't vary from doing the routine, I don't vary from blowing the pipe, and I don't vary from doing the Arban's set. For example, in the Arban's book Mr. Adam had us do double tonguing, page 175 – 179, then go to page 162, 163, then page 125. I don't vary that. I have a whole single tongue set that he taught us. Pages 13-16, 19-21, 32-34, and you go through that whole thing. As teacher, I know I have these page numbers memorized. It's all these things that he has taught us; if it works, why change it? It has served me well and it's helped me tremendously to keep my head together when "Ouch," it hurts; I'm cut on the inside of my lip, what do I do? Do I get a different mouthpiece? Do I get a different horn? Do I change things?" GOSH NO! I do the thing that I know works because of the period of time that I spent on the horn. I think that students don't give it enough time, if there is one thing about students in general. They want a quick fix.

MW: Do you feel that Mr. Adam's methodology is effective for every performance genre or is especially beneficial to one type of playing; commercial, lead, classical, etc.?

GW: I have heard a couple people say that "Oh, Mr. Adam only teaches commercial playing." Well that's a bunch of B.S. There is only one way to play the trumpet. Mr. Adam teaches you to be a trumpet player. What you choose to do with that, as far as a genre or style is up to you. All I know is this: I've been called to do a lot of shows and a lot of Lexington Pops types of things. The lead trumpet player can't play the parts and they call me to come in and play them and I get stronger as the evening goes on. Mr. Adam teaches you how to play the trumpet. I have been called to play principal for Pavarotti and Bocelli during their recent tours in the US. I had to transpose all these different keys and play that style. I didn't have a problem with it. Mr. Adam taught me how to transpose and encouraged me to listen to the greats in *all* styles! It's only through listening to other great players that you develop "style." I'm not a Bud Herseth or a Karl Sievers in that arena and don't pretend to be. I'm just a trumpet player. Trumpet playing is trumpet playing is trumpet playing is trumpet playing. Orchestra, jazz, lead playing, show playing; it's all trumpet playing, just different styles. There is only one way to blow a trumpet. You can't change the way you blow a trumpet to play all these different styles. The

sound has to change, and the articulation has to be correct. Mr. Adam used to say if you articulate (sings a jazz style) in an orchestra, they would say you were a bull in a china factory. We know that things change, articulations and concepts change, but as far as blowing the trumpet, that *never* changes.

MW: To what extent is the success of your students a result of your experience with Mr. Adam and use of his pedagogy in your teaching?

GW: You are a mirrored reflection to your students. Sometimes the things you say, your students say back! I put on the Mr. Adam/John Harbaugh video last year during a performance class and my students got a kick out of some of the things Mr. Adam was saying because "his" words had become mine; my students had heard the same thing from me. Many commented and chuckled, "Now we know where *that* came from." I hear them talking about trumpet and they are saying the same things that they heard Mr. Adam say or that I have said through him. Trumpet is trumpet. More important to me is: that my students understand the importance of being ladies and gentlemen and are they going to handle adversity professionally without yelling and screaming and getting into all the B.S. that goes on in the business world? Can they handle themselves professionally? Do they understand that when you have to do a job, you show up early, you're warmed up, you're dressed decently, and you take care of business? You don't get paid to suck; you get paid to play well. I'm trying to raise the bar of professionalism in my students because of what Mr. Adam taught us, to be prepared, be professional, be a gentleman, take care of business, and be kind to others. Through that philosophy, your students see it coming back. Then, hopefully, it will be an evolutionary thing. When you go back to the guys who were the generation before we were there, you're going back 40 or possibly 50 years that his teachings and philosophies are with people that are still in the business today.

MW: Were there negative aspects to Mr. Adam's methodology: problems that fail to be addressed?

GW: Back then, no. Today, no. Everything just flashed before me. I'm sure there is always going to be someone who has something critical to say about another person's teaching. Why do we study with great players? Why do famous athletes study from famous coaches who are successful in their arena? Why do famous painters study other famous paintings? I could go on in every profession. If you look at successful people in business, why do they model what other successful people have done? They don't try to reinvent the wheel. What Mr. Adam has taught us to do through the trumpet is be good to yourself,

understand who you are inside, this will be a reflection of the type of trumpet player you are. I feel great about playing the trumpet, but it is not an arrogance or cockiness; it's a feeling of confidence that carries over in other areas of my life. I think what Mr. Adam has done more than anything is that he has taught us a belief system of success. If it works and you like the results that you are achieving, why would you ever think anything negative about that?

MW: Mr. Adam believed in every student's potential. He is reported to have taken a student based on this perceived potential, not just those exhibiting a strong background of preparation. Does your studio reflect this aspect? If so, how?

GW: During my first of teaching at the college level, I was thinking that everyone could do it. But the longer I teach, I'm beginning to change my beliefs about everyone wanting to do it and should they do it. Morehead is a regional university and most of our students who come to school, come to this school with the expectations of teaching music, making a career in music from an educator's standpoint. Very few people come here as performance majors. There are 5 folks right now that I probably should not have accepted. My thoughts on this are constantly waning back and forth. Thoughts and questions that I ask myself regarding; at what point in time are you doing a disservice to the student by leading them on because of some of the philosophies that have been instilled in us: "you can do it, you can do it?" *I may think that they can do it*, but how long is it going to take them to realize that they don't even care to do it! I think there are two different avenues going on. Yes, I believe that every student can be successful if they work hard to be successful at whatever it is. But do I think that every student has the mind to be a great trumpet player? I don't think a lot of students want to be a great trumpet player. Some just want to get a degree. Some just want to teach, others don't know what they want and there is a handful that tells me they want it so bad, they can taste it. As a teacher, I feel it's so important to give everyone equal treatment with philosophies so that, through the trumpet, I can help to groom them for success in what turns them on. I've got students telling me, "I don't want to be a great trumpet player, I just want to teach." My answer to them is always the same; how are you going to teach a student to double tongue if you can't double tongue? How do you teach a student to play a high C, D, E, F, and G if they want to and you can't do it? How are you going to teach someone to phrase and how to express themselves on a phrase if you can't express yourself and play musically? I think we have an obligation to the student to teach them the fundamentals of music and to encourage them to be as proficient at their instrument as they can so that they can be better equipped to teach music students how to be successful.

MW: Do you think the difference may be more a function of the difference between Indiana and Morehead State?

GW: It could be. Indiana is a huge school and I think a lot of people go to Indiana because of the stature, and they want to be performers. It is more of a performance-based type of a school, more than a conservatory I would say. I'm sure there are arguments either way but Morehead is not a conservatory. The department of music is a music school, but most of the students who come here know of its reputation that we turn out great music educators. We do that by exposing them to a high quality ensemble and applied faculty that expect their students to play on a pretty dag-gone high level. It's all about instilling desires and disciplines to help them achieve greatness; take the tools to better equip them. We're getting a little more picky around here. I've had to turn one student down and put two on probation this coming fall. I've never had to do that before. I've always said, "Come on, I'll take you," but now I'm going to have 30 trumpet majors in the fall. I can only take 23. I have a GA who will be taking the rest. I'm down to the point of who studies with me and who studies with the GA. Am I giving the student a raw deal when I recruit them to come to Morehead to study with me, and then they don't study with me? This will be an interesting fall.

MW: Mr. Adam is quoted, "I'm not here to teach you to play the trumpet; I'm here to set your head free." How would you comment on this statement both in terms of trumpet playing and other life circumstances? Do you feel you incorporate this principle in your teaching?

GW: We've been talking about that throughout. Mr. Adam was so adamant about making sure a student feels good about themselves, that they are mentally free. He always had us read the poem "If" and other great things that I give to my students. "It's not the Critic Who Counts," by Theodore Roosevelt is another one. Mr. Adam had the ability to be a teacher, to have a profound effect on so many of us, as a teacher should. A teacher's job is to teach, but what are they teaching? Are they teaching just the subject matter? Are they teaching the student about life through the subject they are teaching? I think Mr. Adam had the ability to keep the perspective on what he was teaching his students. Are we just teaching them to play the trumpet? Are we teaching them to survive life through whatever medium they are going into? Mr. Adam did a lot of analysis of Zen and kinesthetics and realized that a student can concentrate only when they are free mentally, without criticism, anger, bitterness, which all builds up into our psyche. He tried to instill the idea of, "How are you going to be a good

trumpet player or a good person if you're bitter and want to take shots at people all the time? You're angry, you're resentful, you've got a chip on your shoulder. How are you going to get out of the trumpet what you want to get out of the trumpet when you've got all this negativity and stuff going on inside your head?" His job was to break down all that by being a good role model, to teach us not to put other people's lights out to make your own shine. When you take a shot at an individual, you're taking a shot at yourself because you are not happy with who you are. Before you start mouthing off at other people, why don't you look at you and start working on you so that we can break down all these barriers. I think it makes a lot of sense. It has certainly kept me in check for 30 years. Do I want to take a shot at you just because we disagree? I hate you now? If I do that, that tells you that I have some stinking thinking going on. I've had to do that a couple of times in my career. When people start bad-mouthing me, the first thing I do is take them out to lunch. We'll have a couple of drinks and I'll say, "Hey listen, I haven't done anything to you. Why in the world are you saying that about me?" I found out that they are not mad at me at all; they're mad at themselves because something happened to them. So, I turned the tide. I make them feel like a million bucks. All the tension is out of the system, and they're feeling better about me and about themselves. Being free means being mentally free without all the stress and pressures of bitterness; "Well he can play better than me, he can play higher than me, he got a chance that I didn't get, why doesn't anybody call me for the gig?" All those things start to affect who you are. We can't go there, but I see it happen all the time. Bitterness, resentfulness; that's why they never call you for the gig. Mr. Adam's ability to teach us about being calm, being mentally free, being sure of who you are; you don't have to brag, you don't have to do anything, let your trumpet playing do your talking for you, be a gentleman, do not say anything bad about anybody else. If someone says something bad about you, you go to them and you look them right in the eye and you say, "Listen, I heard you said this about me. Now let's go to lunch and talk about this." You don't have to say something back because then you are in the same arena as them and that's where they want you to be. But if you go to them and say, "Listen, I think we need to talk." Now you're taking all the fire away and they'll humble themselves before you and you might find out that they're not such a bad person after all. So, now two people are getting along and feeling better about each other because of your ability to not fight fire with fire. That's what it means to be free. You concentrate better when you are mentally free. When you are at peace with who you are, you have the ability to do anything better. Not getting into muscle structure and the analysis of the tensions that this causes on the muscle structure. Blood pressure rises, heart beat rises, muscles constrict, you can't breathe, and you're isometrically tense. How are you going to play free if you're not

mentally free? I think he had the ability to help us to this freedom, by having us read *Zen in the Art of Archery*, and Timothy Gallway's book, *The Inner Game of Tennis*, now out as *The Inner Game of Music*. All these things had to be borrowed from that. Being aware of who you are, the type of person you are, the type of person you want to become, and, as a teacher - when you make up your mind that teaching is what you want to do - then you begin to take a lot more of what Mr. Adam has taught us to heart. "My God, I've got an obligation." It's not just someone coming in once a week to take a lesson now. I see these kids for four years, every day. How am I going to handle myself to instill in them the greatness at whatever they want to be? I don't know how all of this is sounding. Mr. Adam is an amazing man and has a profound effect on everybody he meets. There is not a day goes by that I don't think about the positive influence Mr. Adam has had on my life. I am thinking about the career I had in Las Vegas right now–thinking about the very hard production shows and other times when I had to dig deep to pull it off–and on the way home, take a moment with a tear in my eye saying, "Thank you, Mr. Adam. Thank you so much for everything you have done for me."

Interview with Jim Stokes
30 April 2006

MW: Your current age?

JS: 43

MW: Are you from this area?

JS: I'm from Hendersonville, North Carolina. My connection was Joe Phelps. Joe Phelps told me to come to Indiana.

MW: So, Mr. Adam did not recruit you?

JS: Oh no, his students did his own recruiting for him. Joe heard me at the state band convention where I played a solo with the band. He said, "You need to go to Bloomington and study with Mr. Adam. I had already been up there to audition (Mr. Adam knows this and laughs about it) I asked Charlie Gorham if I could be in his studio because one of his other students had told me to go to Indiana to study with his teacher. I couldn't do it so I crossed it off my list because I couldn't afford it. I was very unhappy and dad just said, "Where do you want to go?" I told him Indiana. So, he figured it out. Joe Phelps said Bill Adam, so I called him up and within 3 days I was reinstated, had my $50 scholarship and all.

MW: Who were some of your teachers prior to that?

JS: Keig Garvin, Joe Phelps, briefly, primarily Keig Garvin. He was a trombonist with the Army Band. These guys were all at the Music Center: Fred Baker, Russell Plylar, Dave Kuehn. Larry Herman was the guy who was one of Mr. Gorham's students that I played with in the Ashville Symphony. William Fielder was one of Wynton Marsalis's teachers. Those were the guys.

MW: How much of an influence were they on you?

JS: Joe was an influence because he basically told me where I needed to go. Larry Herman was the first trumpet teacher I ever had. Mr. Garvin felt that I needed a trumpet player to teach me. The combination of the fact that I was playing third in the orchestra and that I was studying with the first trumpet player was, I think, the best thing that could happen. If I had actually listened to what he said, I might have gotten into a little bit of trouble. What I heard him play was always

very good; he was a very good player. Jim Reed even talks about Larry and his ability. Fred Baker, because of his musical approach to everything, he kind of turned my eyes on choices in articulation, pronunciation, and talked about different ways of using each one of the choices. So, by the time I had all these musical things going on, I went to Bloomington. I got a feeling that very few of the other guys had not had as diverse experience going in. When I started with Mr. Adam, he knew what to do. He didn't feel like he needed to concentrate so much in that area so he really went for the fundamental thing. Thank God he did!

MW: Talk a little bit about your playing career, some highlights.

JS: Early on, in Hendersonville, I was in a really good band program and I'm not blowing my dad's horn but he was my band director. Because of that program, I was expected to play at a much higher level. Along with that, we were expected to study privately. Locally, I was playing with the symphony orchestra in the area, solos with that. That kind of experience, not just professionally, but that was the background; plus the youth orchestra (Carolina Youth Symphony, Greenville, SC/Furman University.) In Bloomington, I primarily played in the orchestras. I also played in the jazz ensembles and concert bands.

I left there and went on the road with Russ Morgan's band and that was a truly unforgettable experience in the sense that it was really corny music but after 3 months, we could play it really well. Jack was happy at that time with the band. The band was made up of the same members without too many subs. That group really played well together. I also discovered that I didn't want anything to do with the road for extended tours. That was not what I wanted to do. I got off with the idea of finishing graduate school because I had just done a year with Mr. Adam. My wife was on the east coast and at that time I thought that seven years of Bloomington was about all that I could take. I was commuting out and Botti was getting me gigs, so I was working out there and it was so tempting, so I moved. I decided to go out there and finish school. That's where I ran into Fielder.

MW: Where was this?

JS: This was at Rutgers. So, I never really went there. I took 3 or 4 lessons. I think Mr. Adam was genuinely disappointed that I wasn't going to spend more time in Bloomington. I do not think he felt it was time for me to go. I looked him in the eye and I said, "I realize that I am leaving sooner than you may have expected. I

will continue to fire it up like you told me." I still go back for lessons and continue the life-long learning process.

I started freelancing in the New York City area. I played everything from musical theater, on and off Broadway, recording sessions, and symphony orchestras in that area. It was a diverse experience in every sense of the word. I was playing in the subway, on Broadway, concerts with a number of Motown artists and more. The freelance thing was a really great experience and the expectation was high. Personalities were very different than what I expected. To tell you the truth, I only spent 4 or 5 years there. I began to notice the 25 year old (myself) doing gigs with guys that were 45 and really unhappy. They were bitter about every aspect of their work and life. Chris, Kent, Mike Davis and many others my age were not settling for that attitude and I was determined not to become bitter. That was kind of a professional pivot point, beside the fact that Laura really hated the smell of the subway. When we got married, we moved to Columbus. The experience in 4 or 5 years out there and the music I heard and the standard you see that is necessary to uphold, that never leaves you. The friendships and the networking continue today from that experience in New York, also including the guys from Bloomington, the west coast and more.

When we moved to Columbus, I literally had nothing, so everything I did I had to create myself. It started with letters to the churches, to taking every single gig and club date and big band and orchestra. There is so much music in central Ohio. After 4 or 5 years in New York, all the experience and networking materialized into very important elements that influenced my life then and now. Chris Botti had many conversations that are still ring in my ear today. He had to educate folks because rock and roll guys didn't know what to do with him. They asked, "How can we use the trumpet?" I tried to use the same mind set when we moved to Columbus. It's either a big band or you play in the symphony orchestra here. But there is so much stuff in between. Those folks in between weren't making any money, nothing. So, you have to develop a brass quintet, a brass choir, solo literature, and ensembles like that. Those were the kind of gigs I did in addition to the Asheville Symphony. My father sent me audition information and after I auditioned, the conductor, Robert Hart Baker asked if I would really consider coming to Asheville. I said, "Of course." That experience was a lot more that I ever thought it would be. We played everything from Wagner to Copeland; I did Mahler 1, 2, and 5, Pictures at an Exhibition, and Bruckner Symphonies. It was great and the orchestra played really well. I would have been an idiot to turn that one down. I sensed that Asheville was a good opportunity and it was.

During that time I got this teaching gig. I started with 5 students but that doesn't pay the bills so I had to continue freelancing for years and years, a decade. I still do that now but not in that really intense sense. When I don't have a real job, you tend to take everything and you're always looking for the next gig. You're only as good as your last gig." (Dominic Spera ringing in my ears.) Bob Breithaupt is the contractor here so he called me for the Broadway shows and I had auditioned for the symphony orchestra here so I played extra with them. I'm really fortunate to be in a community with some very talented trumpet players. I take every gig I can. They call me, I say "Yes." I'm learning how to say "No" more often these days.

MW: How long have you been at Capital?

JS: This is my tenth year and appropriately, this was my tenure year.

MW: How many students are you going to have this year?

JS: It varies between 17 and 23. The numbers have been pretty regular but if it's not a really strong incoming class, I'll be happy with 3 if the 3 are really solid. On the other hand, your question was right on the money; part of our responsibility, through the guidance we've had is to the kids who have that potential. They should have a chance too. As a brass faculty, we don't say, "If you don't play at this level, we aren't taking you." We're looking for potential; we're not looking for perfection.

MW: So, you got your bachelor's at Indiana and your master's at Ohio State. How did you end up at Ohio State?

JS: In '95 I decided that I had better move on to the next part of my life. We were financially stable enough that I could afford to do that. It only cost me about $12,000, which is unbelievably cheap. Now I'm working on the DMA, so that will pretty much take care of that big chunk. I know how it is to start out and try to get that to happen.

MW: You're going to do that at Ohio State?

JS: Yes. I don't have to take any of their entrance exams because I took them before my master's years at OSU. I did the first year of my master's in Bloomington and it was an easy transition. I already have 30 hours towards my doctorate.

MW: You were at Indiana what years?

JS: Fall of '81 and I left in '87. I was an undergraduate for 5 years and the sixth year I was Mr. Adam's graduate assistant. I played in orchestra, took jazz improvisation. My car was stolen in New York and couldn't finish my classes so therefore there is a lot hanging loose still in the master's part of my degree in Bloomington.

MW: How would you characterize Mr. Adam's teaching technique and how did it affect your playing?

JS: He gave me a solid definition of sound production. I learned what to imitate and what to listen for. I had favorite musicians and their playing in my ears but he told me how to do it. He set the example and he set my mind in motion on how to attain the things that I needed for the rest of my life, regarding sound production. I always felt like I had a pretty good sound but to sustain that, that's different. When Greg Wing and Charlie Davis and those guys would come through town and I would think, "Oh, my God, I can't do that!" Adam had set an example, he taught us what to do, but also he had already set all those other things in motion so that the example was there for us to observe and to believe through the example of his students and their success. It was right there. All of us want to set that same thing in motion in our programs. Karl has done a really good job with that. We're all working towards that same goal.

One of the first questions I asked him was how to warm up. He gave me a statement. We can warm up in five minutes, but setting yourself up for the day's playing is a different story. Remember I was an 18 year old. I remember this really specifically becoming a concrete thing in my mind. Routine sets up our playing for the daily demands of our career and it provides an opportunity to extend our abilities on a daily basis–understanding this makes us a better trumpet player. It's all part of the process.

Problem solving: He guided me through a lot of my issues and my problems without pointing to the problem and always he always helped me keep my eye on the ball and the goal of the sound. That's what I found to be a hard thing in the transition. You could see where the problem was, but he would focus on these other things to distract you and help you keep your mind where it needed to be. Today I often think about the things he said to me. He simplified it for me one time. It was within the past 10 years. He says (imitating Mr. Adam), "Jimmy, play for them, play for them. You know what to do. Just keep playing for them." He always reminds me to set a great example in sound and he makes

me more aware of what I need to listen for as a teacher. It's always a learning process for me.

Going back to sound production, as a young player, Mr. Adam gave me a real understanding of what was expected of professional players through the way he defined the sound. The sound is just a living thing that goes on forever. Mr. Adam's description was sound is always ringing in my ears. I will never forget that sound.

Through developing my own playing over the years with his guidance in my mind and in my ear, I learned to truly understand the fundamentals and a way to convey them to others because of the learning process I had been through. If I hadn't done it myself, I wouldn't have understood it. You can talk about it and write it down in a book but if you haven't been through it, you don't know. He said that a thousand times. I remember my very first lesson, he asked me a number of questions; I remember clearly the embarrassing answers. But he did make one thing very clear: he said, "It's going to take you 5 or 6 years to figure out what I'm doing, or what we're doing here." He was wrong because it took me 10 or 15 years; and I am still learning more.

Musicianship: We didn't spend a lot of time in this area. It blended in with the part about the structure of the lessons. He held his musical ideas really high through the people that he was telling us to listen to and the example he was setting in his own playing. I got to hear him play some amazing things in my lesson. A lot of people would say, "Mr. Adam played that for you?" I said, "Yeah." He pulled out the piccolo trumpet one day and I said, "Mr. Adam, I didn't know you could play that thing." It was wonderful. Then he pulled out the E-flat "Bizet" alto trumpet. What an awful sound. But he says (imitating Mr. Adam), "Oh, they don't play these much anymore." He knew how I was really into classical music. At that time he inspired me even though I was struggling with a very limited range and production. Like everybody, he's got an individual way of approaching each player. I felt, right off the bat, he had my number. In that very first lesson he asked me to sing a Getchell and I couldn't sing it. He knew what to do; of course he did. I sang and sang. It was all about fundamentals. I talked to Bob Baca one time, because he and I sat side by side in a number of ensembles together, so I asked him about my lessons. When I have a lesson with Mr. Adam and all we do is Arban's and Getchell's. I thought for a moment that I wasn't getting anywhere in my lessons. Bob asked if I went into lessons with an agenda. I asked, "What do you mean by that? Why would I want to insult Mr. Adam that way?" He said, "No, if you want to work on something, he will tailor the Arban's along the lines of the literature you

prepared." For instance, you could bring in Charlier #2 and he will suggest some lyrical exercises or if there are some flexibility things that you're not making or the triple tonguing; he's going to work through that with you and point you in the right direction. And then you guys are going to trade off on those things. And I said, "Oh, I get it." So, I brought in the literature; that built an important bridge for me. He knew I needed a platform to stand on and the fundamentals were the answer for me. He was so good at teaching fundamentals.

Maintenance: the routine, ear training, and long line playing were always a part of every lesson.

Sense of improvement: There was never a lesson that I didn't accomplish something. He never let me leave the studio without something to grasp even if it was a sense of a new direction after a lesson with little musical value. I walked in a lesson unable to pronounce anything. We spent the lesson "trading-off" on single tonguing. He would cure all my problems. I couldn't single tongue anything the hour before. At 18 and 19 years old, I just ate all of that up. I believed everything he said. He was always uplifting, even when he said, "Well, Jimmy, what the hell are you thinking about?"

Flexibility: Routine always included flexibility, but not really in the way that many others approach it. I always felt like the routine that I was playing, which was very different from the routine that Jim Reed was playing, and that Jerry was playing before that, I think they had a little bit more in it before. I was looking at just the demands and I felt like, the guys that were coming back and playing for us were always going after the long line thing. Some of that went astray, with the exception of, he'd hear in my playing that I wasn't…For example: I had to play (El Salon Mexico/Copland) with orchestra. (Sings a phrase) I could not play that the way I wanted it. And he says, "Well, you know that guy Remington," and I said, "No, I don't know that guy Remington." He says, "Well, he's a trombone player from Eastman. This is something he taught his students." So he added that to number 15 and others in Schlossberg. Then he told me to do number 14 three or four times. So, there were things that he would adapt to try to keep me on track within the structure that he already had established. But he never told me to play out of Charles Colin's book or put all my valves down, I never did that. He wouldn't let me use an alternate fingering at all. Sometimes I think that it was left out but I think he knew what he was doing. I've never heard any of those exercises from Charles Colin's book on a gig, ever.

Technique: Routine, Clarke, etc. All he used to do is just tell me to practice it. Take it as far as you can take it. I would take it to high G and can't play t he next day and he would say, "Well, Jim, don't take it to high G today."

Self esteem: He would give us suggestions on things that we could read for ourselves like "Promise Yourself," to give you a concrete example. But the best example was him. I would always come out of a lesson feeling I was worth something, even if it was the worst lesson I had ever played in my life, or I didn't play a note the whole time. It was still: "You are worth something and this is what you can do and I know you can do it." You know how when the sound starts to free up a little bit and you get that little air in your sound every now and then because of that freedom? I remember there was just air coming out of my horn. I think I was trying to play a high D or something. (Imitating Mr. Adam) "Oh Jim, I think that's the best double high C I've ever heard!" Thank you, Mr. Adam.

He encouraged students to practice together: That was really important to me, development-wise because when the guys would come through town, I would sheepishly ask if they would practice with me. I asked John Harbaugh to practice. He got off the road. I remember when he was playing Clarke in a practice room one morning. I used to give him a hard time. He was playing Clarke #1, (sings the exercise very slowly). He would play that exercise for 3 hours; I don't know how he could possibly do it. Mr. Adam had told him to do that and he was trying to work some things out because he had beaten himself up on the road. John told me a couple of years ago (twenty years later). After John did that for about a month, he sounded like the best trumpet player I had ever heard in my life. So I asked him, "Would you practice with me?" I really valued those practice hours with John and others. I was able to play with some great players. I think the most valuable practice experience, and I'm sure you've heard this a thousand times, was sitting in that lounge over there and I heard these octave slurs out of the Arban book and these sixths and these fifths and I thought, "My God, I haven’t heard anybody but Adolf Herseth do that in Mahler 7, it was beautiful." I said, "Who is that?" I went and looked in the window and it was Jim Reed. I was scared to talk to those guys. I was very shy. I got my nerve up and asked Jim if he would practice with me. I wanted to do this and I want to do it right because I couldn't do that at that time. So, I knocked on that door and he says, "Well come back tomorrow. I'll be here at 3 and I'll probably be ready for that about then." I didn't know what that meant so I came back at 3 and there he was. He says, "You ready to go?" He kind of took me under his shoulder. He was very kind to me. For about 2 or 3 months we practiced together and that's one thing that I have never forgot. Then I met Jerry Hey for

the first time about 2 years later. And Jerry says, "You know, when I was about 18 years old and sitting in the lounge and I heard this beautiful sound and I went and looked in the window and it was Jim Reed." I told him the same thing that happened to me. Jim was doing something totally different than I had ever imagined. I'll just never forget that. That's all about practicing together. Whether it's a competitive thing or whether it's: "I can't do that, so can I practice with you?" or stealing or borrowing or just learning, God, that's so powerful. That's my experience.

When you asked about literature, what were you asking about, musical literature?

MW: Yes. For example, in my lessons, we would spend 40 minutes or so on routine and the last part of the lesson on Charlier or a solo I might be working on.

JS: It was the same routine but, probably because of my age, that could be once a month. We were spending all that time on fundamentals. That's where I kind of got, not bugged, but I was afraid that I was missing something. So that's when I spoke to Bob and he suggested I go in with a bit of an agenda. I was really worried that I was disappointing him; that all he could do was fundamentals with me. I remember wanting to play "Romeo and Juliet," Tchaikovsky (sings a phrase) you know it has all those half steps. I brought that in and it made him so mad because he couldn't play the transposition. I had been working on it for hours, trying to get it right. (Imitating Mr. Adam), "Well, young guy, play that again for me." We got through that and we studied other tunes. Don't get me wrong, he really played most excerpts like Herseth. Jazz transcriptions, for example, I brought in a transcription that I had been working on. It was Freddie Hubbard and I played it and he said, "Well, that's fine but I kind of like Clifford Brown." So it was like we didn't have anything to talk about. I kind of got away from that. I would bring in different things; I started really working on the long-line. I told him that I was doing three Charliers every day and I was treating them like a concerto so I would play something fast, slow, fast. He said, "Well, that's the right idea, which etudes are you working on today?" Then I felt like I was on the right track. That's again from practicing with the other guys because that's what they told me to do.

Goal orientation: All I can tell you about that is the same, end result. Ultimately, the goal is the end result and that's that hearing the sound in your head, eliminate the trumpet so you can be a musician first. Keep your head in the sound. One thing I found really useful that I use a lot, he said to me, but (as far as I know) not to a lot of folks; he told me to lead with my breath. He also

said lead with the sound. But he was trying to get me just a little bit aware to get the breath in front of what I was pronouncing in my head. That was really helpful to me. That built a really good bridge. Then I started to hear the sound and I forgot about leading with the breath. Some of the kids, I can say that to them and I don't say it that often, but it helps gets some of the problems out of the way. He really knew how to use words to help us play better.

Other musical aspects: He always set good examples with his own playing and suggested great musicians to listen to. He had me listen to Adolph Herseth, Horst Echler, Harry Glantz, Don Jacoby, Clifford Brown, Maurice Andre, and Doc Severinson. I forgot about his favorite, John Robertson. He's Australian. Mr. Adam and I never agreed on this. I said, "Mr. Adam, I don't get it, I just don't get it." He sounds almost like he has a microphone up his bell. I didn't get that. He was telling me to sound like that. Arny Jacosky doesn't sound like that. I didn't get it. Then, after a few years of listening to that, I understood what he really heard in that; the guy just lays it down; all that energy and command of the instrument. I wouldn't want to blow routine with him. I'm sure there are a million others that I've left out but those were some of the guys of his time that he admired. He wanted us to know those players and their sounds. He wanted us to really hear those players in our minds. So, I continued to listen and collect recordings of those players and others. Not enough of Harry Glantz because there is not enough floating around these days. There's a 1923 recording of him doing "Ein Heldenleben" with Toscanini conducting and that is unbelievable. I think Jim has that. I think it's on RCA and on vinyl. I know we used to listen to it at school.

Other non-musical aspects such as physics: His acoustics of trumpet lecture was a given as the first lesson for every student. Every time I take the kids over, I tell them, "You may not get your horns out of your case today;" or "Everybody go and listen to the whole acoustics lesson and how he talks about the fundamentals." So they understand the way you set the sound in motion. That's fundamental to setting you free. If you don't understand the acoustics from the beginning, you won't grasp this very fundamental aspect of his teaching, let alone the reality of physics as it relates to the trumpet. Set the sound in motion. (Laughing) that's what he meant about 5 or 6 years, that's what he was talking about. It takes a long time for some of these concepts to materialize in our playing. Another thing has stuck with me over the years. He reminded us of the sound and its presence. At all volumes, you want to hear that just as well in the front row as you can in the back row, that presence, even though you're playing piano. He would relate that to articulation. You might pronounce it differently in the orchestra than you would on a microphone. He would relate that presence

to articulation. I remember Mr. Adam talking about the word opulence. Mr. Adam and Baca always used that word and I asked, "What do you mean by that?" He shows me the picture of the angel and talking about the light from an angel's halo just goes forever, into infinity. So, that sound just goes forever and it's free. There is nothing for it to resist, to knock it down. I think he was always challenged with me, to get me thinking that way, to get the physical thing out of my thinking. He wasn't trying to root it out but was trying to replace that thought or habit with another thought. *Psycho-Cybernetics* was always part of his thinking. He did that to me all the time. If I would go down the wrong road, he would say, "What the hell are you thinking?"

It asks about structure of lessons. He concentrated more on fundamentals and ear training with me because of my lack of skills in that area. And thank God he did because I remember in high school having issues with sight reading and being frustrated because I wasn't confident unless I'd had a whole bunch of time on that. Like a solo in band; unless we played it 900 times, I wasn't comfortable. The idea that I could actually sing what I was playing, hear it, not finger it was all replaced with the trust in my mind. I can't tell you how many times, "Well, Jim, you have to listen to that, you have to sing that, and you have to believe that you can do that without thinking about your fingers." Then he'd have to go back and get my mind off of that, thinking about fingers. He'd tell me to sing that sound in your head and lead with that sound. It was just on Getchells. I didn't know any better so I played that book all week–all week long. I went back to working on an agenda of more literature. Things began to click in my last 3 years with him. I extended my undergraduate a year so that I could spend more time with Adam. That was a good move.

With respect to your experience with Mr. Adam, do you feel that you adhere strictly to his technique: I just stuck with the program. I don't see any reason to vary it. When I practice with Jim, I find that he uses a lot of the things that he played before he did this particular routine. I take those things to heart and I hear some kids that can benefit from it. I've adjusted some of the things that I do because of a 4 year program at a private institution with too many things that everybody wants them to do, I have to help them be efficient with their time. It's ridiculous. I encourage them to organize their degrees appropriately so that they can practice, but at the same time you want them to know, this is their college education. So, I have to adjust the routine with each of them. Some of the brighter kids; I've got a few here now; they know what their goals are. They know that they are going to have to do a number of different things in their careers. They might end up being an orchestral trumpet player, playing lead, or whatever, but many of the things for their degrees, they've figured how to either

take it during the summer or test out of it. They don't want to hear that around here. My academic colleagues hate that. On an individual basis like Mr. Adam used to do; a lot of the things I might say, like that sound thing, as opposed to leading with the breath. I always felt like that was a good example of [individual treatment]. I mentioned to Karl one of the phrases Mr. Adam used in a lesson and he asked, "He told you that?" I said, "Yes, didn't he tell you that?" He says, "No, he would never made reference to that, ever." So, he approached us all very different. When he closed the door I was a different kid totally. He would approach everybody in a different way. That's what I have tried to do, too. But that takes so much experience. It's funny now, he kicks my students out and talks about them, and I take notes. He talks to me because I think he knows he can't screw me up. He's telling me so much great information. He'll say, "Can you get these guys out of here for a minute, I want to talk to you about something." And then he will go in detail and ask, "Do you understand that?" And I always say, "Thank you Mr. Adam for doing that." That's the kind of stuff that I need to know. I tell him, "You know what; I'm not going to just take your answers, you know I'm going to go read about this to understand that a little bit better." And he says, "Well, I hope you do." I don't know why he talked to me so much but there were a number of things that he didn't want us to think about. In my last year there I told him that I might be a trumpet professor some day. What do I need to know? He said, (imitating Adam) "Well, you just need to practice." I said, "People are going to ask me questions. How am I going to answer those questions?" "Well you just blow your horn." And that was his answer; he didn't want to share much that day. So, he said, "Well, there's a lot of information out there and most of it is kind of crazy. But you can find some things that work well." Jacobs mentions the pivot system in one of his books. Mr. Adam didn't talk about the pivot system but he had read about it and had met Reinhart. I read that whole book and I often heard specific things in Mr. Adam's lessons that are found in that book and in others. Maggio is another example. You read those and there are some quotes that are exactly what he told us. So, he spent time with Maggio. He spent time with Herbert L. Clarke. I have always been interested in this subject. My teacher in North Carolina, Mr. Garvin, used to tell me stories about my musical father or great grandfather. He said things like, "I'm a trombone player and I studied with a cornet player, who studied with a euphonium player." He knew the whole history of these guys back to the 1800's. I thought, "I need to know that history because they came at it at a different angle." That teaching was old school. It didn't work with what Mr. Adam was saying.

MW: So you think you are staying with what Mr. Adam's teaching?

JS: Absolutely. I know because, something that Mr. Adam taught me verbatim will come right out of my mouth and I'll give him credit for it. That's not me talking; I'm just doing what I was told. Karl and I were talking one time; this was probably 25 years ago, when he was still in Charlotte. He said he wished that every time Mr. Adam had said one of these things he had written it down on a card and put them on his walls so he could just see them. I always thought that was a really good idea so what I've always tried to do is remember those, like a file card, so when I have to use them, they're this thing in my mind; I can remember him saying them verbatim. Then people will correct me, tweak a word; and I try to remember those things. So powerful, those words are so powerful. It really applies. Every time I hear the guys speak, they are all speaking the same language.

MW: And you can hear it in the way they play.

JS: In the way they play and when they put their horns down and say something; I get it. I understand more clearly now, after going through it all myself. I had no idea what I was doing. I just did what he told me. I guess I was one of his students that; he would say, sounding encouraging, "Jim, what the hell are you thinking?" That was a moment I would just wake up and think, "Ok, listen."

MW: Do you feel that Mr. Adam's methodology is more advantages for any specific genre, jazz, commercial, classical?

JS: There are kind of two answers to that. I think he knew where my interests lie from the beginning. He knew what I wanted to develop, he also knew, stylistically what was necessary for me. But when I went into a lesson, I don't think he was thinking about that all the time, he was thinking about great sound production. I never understood that until I was exposed to all those guys in Bloomington. At that time, many very talented players were in school or came through town. Some were getting off the road and others were just visiting. I often thought, "Man, I'm in the midst of all these wonderful players." That's the sound I want and that's what I was determined to achieve. That year I went to Chicago and I heard Herseth play Mahler 7th Symphony. I recognize that sound. It was obvious that he had the same sound in mind that I had heard in Mr. Adam’s sound. It was the same production I heard out of the players that surrounded me in Bloomington. Being in the midst of those great players was a gift. They might play a different mouthpiece, but the opulence in the sound, and the way Herseth played the end of the first movement, my God, he might just as well have been playing lead on Buddy Rich's band. You could see him take a breath and just nailed it. I thought this was the kind of trumpet player I wanted

to be. Today, many of my colleagues are very complementary of my playing above others; related to the sound I make. It is not that common in this town to play with that big sound. There are only a few that value it the way I do. The first trumpet player in the Columbus symphony has the sound even with all the medical problems he has had over the past few years. He lost much of his face to cancer. He's been in remission for a while. We were playing Mahler 5 last weekend and he played better than he has ever played. He doesn't have half of his face! It's unbelievable, this guy. Talk about mind over matter. The only thing that exists in his mind is the sound. He never met Bill Adam.

MW: So are you saying that his methodology applies across the board?

JS: Absolutely.

MW: To what extent is the success of your students a result of your experience with Mr. Adam and use of his pedagogy in your teaching?

JS: You look at Rob and what he has accomplished, the experience he's getting. He didn't get many lessons with Mr. Adam until his junior and senior year over here. That's one physical example I can tell you. Jim and I are just doing what we were told and playing for these guys. He's had 8 or 9 years now of that idea of sound production. He's so lucky, he has no idea. I love his sound. I've got this recording of him playing with our brass group down at the cathedral, doing Gabrieli. It breaks my heart when guys at auditions start poo-pooing his vibrato, because he is really conscious of that. He went to Seattle and they made the comment that there is too much vibrato. When you listen to him play on this recording, you say, "My gosh, that's so beautiful." It's him, it's his character, and he's established that for himself. Don't take that away from him. That is a unique and beautiful character of his playing. But all that production itself, the idea of that sound, [comes from instruction]. He's such a talented kid, smart guy. I have no doubt that much of his success is grounded in the things Mr. Adam shared with us and then we in turn shared with him. I tend to focus a lot on the musical things. So, when I get the students to believe that routine is also music, I have built a bridge that often helps the students stay more aware of phrasing and style in their playing. That's the way I have approached it. After a day of blowing, if it hadn't been for Jim Reed and Jay Coble and those guys, I would have never picked up my orchestral excerpt book. I would have blown routine all the time. But there is that practicing together and the influence and the sparring that really gets it going in the right direction. Sure did for me.

MW: Do you feel there are any negative aspects to Mr. Adam's methodology; problems that fail to be addressed?

JS: I have thought about that a lot over time. I'm in the camp at this point that some students can handle a little bit more detail than others. You can talk to some about it and it either works or it doesn't mean anything to them. Or you can give some information to a student and they'll eat it up, spit it out, and come back all screwed up the next week because they over analyze it. Mr. Adam mentioned once that the brightest students were not always the easiest to teach. I thought for a second, "Is that me?" That was his strength, a strength in that he knew how to convey all the information in an artful way and in many different forms. Mr. Adam knew when not to say something. At the same time, there were some of us who could actually digest the details. We were able to put the information in the 1% category. Even though I feel some of the students can use more detail, the real art is knowing when to say something and when not to say something, and how to say it. Jay was even talking about Mr. Adam's hand language. I recall the conversation: he would try to get the tension out of your sound and he was subliminally putting his fingers together slowly like this and like this. He'll use his hands, like a conductor would, to convey a different sound. He would do that in lessons and I said, "Man, if he was doing that stuff to me, I didn't notice." If you're in his house, he's sitting right beside you and he has to be like this. The next time you go to a lesson, you'll know what he's doing. I'll always remember him imitating the way we are supposed to blow and follow through. He took a breath with me every single time. He used his hands in many ways while sitting in his wooden office chair or standing by my side. Jay talked about that. I asked, "Did you know he was doing that?" Jay's a really smart guy. I have a lot of respect for him. When I first arrived in Bloomington, I had a great deal of tension in my playing. He'd get me to focus my imagination on a point just below my belt. For example, he would ask me to breath and blow from that imaginary point. He said, "That sounds great. Now, if you take a breath all the way down here and blow from there, just remind yourself of that now and then." Take that breath all the way to there and blow from there. Sometimes they forget part of it. They'll take a breath from down there and just (grunting noise), as opposed to blowing from there. That can be very helpful. He also talked about breathing high, keeping your chest high. Did he ever do that with you; put your hand on his chest and see how it was high and stayed that way? He worked with me on that for years. (In a drone) "Mr. Adam, I can feel your heart beat." I just soaked it all up. He knew what he was dealing with. He identified those personalities in 2 seconds. I'll never forget: he says, "Jim, (he said it with a smile) what would you like to do professionally, where do you see yourself in 5 or 6 years?" I said, "Well, I would like to study here at Indiana University and

then go to study with a really good teacher like Bill Vacchiano or," and I named a couple of other people. And you should have seen him smile. I never forgot that conversation. I was getting ready to leave, seven years later and I said, "Mr. Adam, I've got to know one thing. Do you remember my first lesson?" And he said, "Yeah, you wanted to go study with somebody good like Bill Vacchiano." He hadn't forgotten any of it. I think that's amazing. He quoted me.

MW: Mr. Adam believed in every student's potential. He is reported to have taken a student based on this perceived potential, not just those exhibiting a strong background of preparation. Does your studio reflect this aspect? If so, how?

JS: I know that is exactly the way he did it and I also know that I have the same instinct with my studio. I wouldn't say that I do it exactly like him; I couldn't say that I could identify Randy Brecker from [someone else]. He could. He also gave Bobby Burns the chance that he will always be thankful for. And man, he really had to earn it. But he knew how to do that well. Bobby is an inspiring example to me. He was a student that struggled with the trumpet but had great potential and persistence. I listen for potential in the playing and musical tendencies. I can help the student succeed from there. Imagine how many folks a student can inspire in his band directing career or if he becomes a professional musician. I believe that we can teach and inspire the students the same way Mr. Adam did it for us. Mr. Adam was just like you quoted; he was there to set us free. There were so many students. He didn't always accomplish success in every one of us, but he was determined. One of the toughest things I ever saw him go through was trying to figure out Joe Phelps. He knew how well Joe played. What a great teacher. You could sense Mr. Adam's frustration. I was at school at that time and Joe would come up periodically and say he was having some trouble, that he just couldn't get it to work out right. Then it would go away. Things would level out and Mr. Adam thought he had helped him. It was always on his mind and I find the same sort of thing, losing sleep over a kid. You think about how you are going to approach it, what you're going to say, what thing you're going to introduce to distract him from the issue at hand that they are just wasting all their time and energy in, so that you can lead them on a different path and smooth out some of their playing. In Joe's case, he was up against something he couldn't beat. I know other cases that he was extraordinarily helpful with. I got to see a lot of the guys that were getting into trouble and then had to go in for a checkup. Auditions are difficult to determine a student's future as a musician, but you can sense the commitment and the work ethic. That's what I try to identify in the students. Talent is icing on the cake most of the time. Most students can be good trumpet players; they don't have to be extraordinarily talented. The best students think beyond the things that you

tell them or teach them and are creatively independent in their development. Jay was one of those, Botti, and Pat Harbison and those guys. I'm very focused on what I do; I'm a very simple person. I get much inspiration from those guys. That's what it's all about; those dreams in your head, you see it materialize in other people's playing and you go after that in your own. I try to continue to do that all the time. I want to do this the rest of my life. Mr. Adam said numerous times, (imitating Mr. Adam) "Oh, when I get done here, I want to go play in a Dixieland band." I don't know if he ever did. I think the best thing about his retirement has been the fact that he's been giving this next generation so much attention. He just eats it up. He loves it.

MW: Mr. Adam is quoted, "I'm not here to teach you to play the trumpet; I'm here to set your head free." How would you comment on this statement both in terms of trumpet playing and other life circumstances? Do you feel you incorporate this principle in your teaching?

JS: Dealing with the last part of that; do I incorporate it in my teaching: this is just my own hang-up. I always feel guilty about that in my own teaching because I feel like it's just him. I always feel like I have to give him credit and I do. I almost feel like, "Well, I'm going to tell you what I was told. Play like this." He's the master of that statement and he's the only teacher I've ever had that would make a statement like that and actually teach on that platform. Most people would say, "You're crazy." He believed that that was exactly what needed to happen. If his syllabus read: Trumpet lessons, Bill Adam, Objectives: To set you free. It would be crazy, but that's exactly what he did. Mr. Adam was the master of that statement. I will spend the rest of my career working on that skill. Yes, I incorporate that in my teaching through encouraging the students to listen, read, practice, fish, strive to be a good citizen, and develop the life skills and professional skills that take constant work throughout life and that you must always "keep your eye on the goal(s)" and never forget those dreams that are the very essence of the artistic profession that you've chosen. He helped me keep those dreams. I often heard one of the students in another studio in Bloomington say, "I auditioned for Frank Kaderabek. He told me I played horribly. I understand he's a really good teacher." That's a really good teacher? Mr. Adam helped me keep my dreams alive as he worked on freeing my playing. Whereas I think a lot of teachers can destroy students by saying, "You're a commercial player," or "You need to be a band director." It's just that whole thing of pigeon-holing someone into one thing or the other. It's sad. He never, ever did that. When you are 18-20-22 years old, those years are precious; those years are so important to the rest of our lives. I had really good folks that encouraged me in that respect but there were

times when former teachers would say, "Well, you did miss a note on the second page." Mr. Adam always focused on the positive. He said, "Listen to all the things you did right. We know the things we need to work on." He would never draw attention to the problems. I read *Psycho-Cybernetics* and I thought, "What's that got to do with trumpet playing?" Every year, he would mention that again at master class. After about 4 or 5 years of listening to that, and everybody talking about it, the 18 year old kid starts to realize, wait a second, he's teaching me something here. It's not just what's in that book but he actually believes this stuff. Then you go back and read it and it just falls into place. I have one kid here who went through the week process of replacing a bad habit with a good one. It was, for him, a life changing experience. He was one of those kids who really needed to go through that exercise. He was also one of those kids who would pick up a book and do exactly what it said. Mr. Adam is in every aspect of my life even raising my kids. I had great parents that conveyed many of the same important values that Mr. Adam emphasized. Mr. Adam took it farther. There are some things that he said, especially regarding that end result and those five things about keeping yourself in line. I always tell the students every year: a few things that I can advise you with in going to school: stay away from that alcohol, all those drugs, feeling sorry for yourself, and look out for the women or the guys. He always used to mention religion. I actually use exactly that with the students because these students here, they need that. This small school atmosphere can be tough on some students. I'm not trying to be their dad or anything but they need to know, "Don't forget, this is what you need to do." In that respect, Mr. Adam is in my teaching and my personal life and work ethic. You can't miss that aspect. None of the guys that I know that went through that studio missed that aspect.

MW: Do you have anything else you would like to add?

JS: I think one thing is important. You know how when someone is gone, their memory is always alive in the minds of those who knew them well? He's not gone, but just pure witness to the fact of the friends that I have, yourself, Karl, some of the finest musicians in the world talk about this guy. And they are going to talk about Mr. Adam for a long time to come. He has really affected lives. I know he'd be happy to hear that. That's the real truth. He's encouraged so many of us. It's just amazing. I am just in awe of what he has done for people. It's almost as though I'm talking about something religious. You hear it from so many of his students. They give Mr. Adam credit for so much. He deserves more respect than we can give him. What a great man. Can’t wait to get back to Bloomington to see him.

Interview with Robert Slack
18 May 2006

MW: Let's start with some bio information. When were you born?

RS: 9-6-53

MW: And where?

RS: I was born in northern California, Napa Valley.

MW: So, you've been out here all your life?

RS: Yes, except for going to Vegas and going to school in Indiana. I worked in New York a bit and lived in Las Vegas, and my wife and I lived in Indiana for 6 years and moved to Las Vegas and then we were there 4 years. That was '83 to '87. We were in Las Vegas, and from '87 to now, I live and work here in Los Angeles.

MW: Do you remember when you started on trumpet?

RS: Yes, I do. I started in 5th grade. I even remember my first teacher's name. Her name was Katherine Allen. She was a piano player and was my elementary school teacher. I remember because she was so excited; a few years ago I took the band up on a tour of northern California and played at their Performing Arts Center in Fairfield, where I went to high school. She was so excited to hear the band and see me play because I played with the band. It was really cool. I played 5th grade and 6th, 7th, 8th. At my 8th grade graduation, I played that little trumpet/cornet solo, "Tramp, Tramp, Tramp;" terrified, scared, shaking in my boots. I made it through. I remember all of that vividly. All those scary moments that you went through when you were a kid or even recitals; they don't go away. We get gray hair, but they don't go away. I remember all of them.

MW: Who were some of your teachers before Mr. Adam?

RS: I had a really good teacher in high school who used to work in the bay area. His name was Bob Radcliff. He was kind of a regionally good player in the area. He played a lot of shows and pit orchestra stuff. When I was in high school, he used to take me with him to watch, and probably by the time I was a sophomore, he used to stick me on 3rd trumpet. I was making money in the summers playing in pit orchestras. It was a really great opportunity. I didn't have a clue

what I was doing, but I could play the parts and he'd help me out. He had me through the whole Arban's book by the time I was through high school. Then I went and studied at a community college for a couple of years. I met a couple of really good teachers that were really great jazz players. In fact the bass trombone player who was the only brass guy and I studied with him, played on Charlie Barnett's band. He worked in the bay area, too. He played bass trombone and upright bass. That was a good experience. Then I went to Cal State Chico and studied with Rick Winslow. I found out about Bill Adam. In fact, about a week ago I was telling some of the kids about my first experience hearing Charley. I was in community college in 1974. A buddy of mine, another trumpet player, called me and said, "You've got to come over here and hear this album." He's got this Buddy Rich album, "The Roar of '74." That's the first time I had really heard Charley. From that day on, I wanted to figure out who that guy was and who he studied with. Winslow was up at Chico and my wife went to Chico so it was a good interim step, but then I had to go study with Mr. Adam. Of course, Winslow was convinced of Adam too. At that point I hadn't met Charley. Now, it's the best thing in the world. Charley and I are great friends. He's working here, teaching trumpet with me. He's really the lead trumpet teacher now and I teach all the kids too but Charley's doing the meat of it. He's just fantastic. He called the other night and says, "Man, they caught a 10 pound rainbow up at Bishop." He and I love to trout fish so we're going to go in a couple of weeks. That's what we really talk about. He was all excited. Like you said, it's that friendship and the camaraderie of the Adam guys has been really good. Jerry Hey helped me out, hired me for Anka. He was the guy that called me.

MW: So, Mr. Adam didn't recruit you?

RS: Mr. Adam didn't have to recruit me, his students did the recruiting. Every guy I ever met that studied with Mr. Adam had the same glowing report. He had a unique way of making you feel like you were the most special guy at that moment, in his studio. He really spent time with you. He understood better than anybody I had ever met; and now, being my age and having taught a long time, the mental aspect of making a young person that plays trumpet, guy or girl, believe in themselves. I know you've heard that from every guy. It's just a common thread. He had a lot of ways of doing that with different people. And it was unique because he didn't approach it the same with every guy. He assessed what that guy was and what part of that picture was missing and began to do it in very indirect ways, very indirect. For instance, I remember going into lessons while other guys were watching when I was an AI, and if a guy was particularly uptight about something, Mr. Adam would start telling jokes or pull

out some terribly disgusting little joke thing or written out thing out of his bottom drawer. He would make a guy laugh and get him joking and say, "Now, I want you to take a big breath." It would always change. Just stuff like that, psychological stuff that was so clever. He had such an ability to circumvent the moment, not by getting caught up in the mechanics but by getting a guy to release that tension. It always amazed me. Karl and I and Greg, we've all talked about it; how he would manipulate a guy and make him feel more at ease with humor. It was a great tool. He did it all the time.

MW: You did your Master's at Indiana?

RS: Yes. My wife and I got married in 1977 and it took me forever to do my Master's because I kept stopping to go out and work. I kept going and playing. I took a class at a time and then skip a semester. '77-'83; six years. In '83 we left to go to Las Vegas. They didn't find me out and I got my Master's.

MW: So, then you went to Vegas and what did you do there?

RS: I moved to Vegas because Greg had gone before me. He and I were, and are, we remain great friends. He said, "You ought to come out." The way you started in Vegas then and always, I guess, was you would play in rehearsal bands. A new guy coming in had to live there for a few months before you could get hired anywhere, probably 6 months. Unless a leader requested you, or you were an import by request and they said, "Come in and play, we've got a job for you," they could make that stipulation. The way you got known was you would go sit and play at the union hall. At that time in Las Vegas, the union was right behind the Tropicana Hotel. And strangely enough, just about across the street from Paul Anka's house on the golf course. I didn't know him at that point. Every night there was the midnight to 1:00 band that would play until almost sun up with two or three different bands. There would be one or two bands you could sit in and people would get to know you. Then Greg got a call to go out with Tom Jones and called me and said, "You've got to come and audition for the Hilton." I observed the show and sat in one night and then I was going to go back and do it again a couple of more times, to try to audition to take Greg's chair. This was a great help because Joanna, my wife, and I were watching our bank account dwindle, which was never big anyway, at that point, or this point. We were really fortunate. I was there a month or 6 weeks and this opportunity came up with Greg. I was sitting at home one night in our little apartment, when the phone rang. It was Jerry Hey. He said, "I talked to Mr. Adam and was talking with Charley and I know you don't have anything, or do you have anything?" I said, "Well no, I'm going to audition." Jerry, by that point had

been very successful in Los Angeles with Earth Wind and Fire and Michael Jackson and was Quincy's right hand man even back then. He told me he'd been writing this new show, the horn parts for Michelle Columbiae who wrote the book. She wrote Paul's book, all the tunes and he said, "She subcontracted me to write the horn parts so I wrote all these horn parts." "There is an opening for third trumpet. Are you interested? It doesn't pay a lot." I think in Las Vegas at that point it was paying $800 per week plus a double. He says, "It doesn't pay a lot, it's only $1500 per week (this is in '83), $1500 per week, you fly everywhere and you get your own room." I wanted to say, "Let me think about this," but I said no, I thought we could work that out. He invited me over the next week to do the rehearsals. "Why don't you come and stay at my house?" At that time he lived in Van Nuys, a really nice place with a guest house out back. We got up and practiced in the morning and Joann and I stayed out there and I went to rehearsals. It was quite a thrill. That's how I got Paul Anka; Jerry called me and I got that because Mr. Adam told him I was in Las Vegas. Greg was already out with Tom Jones and he was just looking for anybody. I happened to be the guy on the list. It could have been any number of us guys. It could have been four or five of us. I just got the lucky call. That's how I got that started.

MW: At that point did you leave Vegas?

RS: At that point we stayed in Vegas because Paul had all these weeks booked in Vegas. About 30 weeks a year he would gig and out of those 30 weeks a year, he had at least 8-10 or more booked in Las Vegas. So, Joanna and I decided to stay there.

MW: When was this?

RS: 1983 to 1987, I stayed there that long. I was with Anka for 4 years. The neat thing about that is you would do 30 weeks or 32 weeks a year and then the weeks that I wasn't there; Joanna would be taking calls for hotels because I got to know guys. I would sub for Mike Paulson at the Stardust or I worked at Caesar's playing a lot or I did the Riviera Show "Splash." I subbed at the Hilton. I did all that stuff. So, I was pretty gainfully employed for about 40-50 weeks per year which is pretty good for a trumpet player. Working 6 nights per week; that's pretty dang good. All the time realizing that the next step had to be something that I'd have to practice hard in order to be able to make the next move. I took it pretty seriously. I'd wipe off the blood every morning like Greg and I used to talk about. Greg and I used to get together and practice all the time, when he was in town or before that. I'd go over to his house or we'd get together somewhere and practice and try to keep the trumpet together. We'd try

to do Charliers and try to keep all the musicianship because pounding those production shows every night, playing a consistent show every night can make you stiff. It was another lesson. Very fortunate, very lucky.

MW: Then what?

RS: Well, I wanted to move to L.A. to work. I had some stuff lined up. I talked with Charley and Jerry a little bit about different opportunities. I was going to come over here and freelance and the musician's strike hit. It was going on for 9 weeks or something. It was actors and musicians so all TV was off. I kind of panicked because Katie, my daughter was only 8 or 9 months old and I had to have a job. I then got on the stick at the very end run of Anka and got Nick Thorpe, a great friend, who owned a studio in Las Vegas at that point. Nick had bought a studio and was doing very well, writing shows and doing all kinds of stuff. At that point Nick was doing really well so I called him and I said, "I've got to put together a tape quick." I had nothing good. The recital hall at Indiana sounded like crap. He said, "What do you want to do?" There was a great pianist in Las Vegas. She was teaching at UNLV, she was phenomenal. I did the John Addison "Concerto," the "Vocalise," and the Telemann "Concerto" on picc., after the second show, at 2:00 in the morning in Nick's studio. The piano player was hilarious. She said, "It's a little late for me." But she was great. So, I recorded those, got those done. I sent out a bunch of things like Cal State, Sacramento, all the municipal areas; San Francisco, a couple of things here. I got a lot of call backs; some people thought my experience was too commercial; one of them wanted a mouthpiece chaser in San Francisco. I got a call back from one of the guys, the brass and trombone teacher wanted me in the worst way, was trying to work the dean, but the French horn player was the coldest woman who was just absolutely clueless and didn't know anything. I had sent a really good audition tape in. I thought that would have been a really cool job in San Francisco. I worked a little bit when I was a kid there. I thought it would be cool, but this worked out. And then this job. I got call backs on a few of them but with the opportunity to be in L.A., I thought I would take anything because it was really where I had planned on coming. The president of the college flew to Las Vegas and got in to see the show and he interviewed me. So, I thought I would take this job for a year or so to make the transition so I could feed my family. When I got here I looked at my wife and I said, "Man, this is ridiculous." There was a *very* good choir under a good friend of mine, Bill Mulger, a great choir, a great program. That was all. There were no studios, nothing. No instrumental program. That's not true. The instrumental program was an evening community band on Monday nights. Zero instrumental, only vocal. Theater was a separate department with another guy

that was just small drama. No studios, nothing. We've built a pretty amazing program the last few years. I decided to stay. The president pulled me aside and said, "I don't care how much you work, what you do at home, just don't slight the kids. Be there for the kids, however you've got to do that. I encourage you to stay busy." Those first few years, I don't know if my wife recognized me. The kids were small. I did everything I could get my hands on. I was going downtown 4 or 5 times per week. I was doing "Mad about You" and a bunch of TV shows, jingles, and subbing for a lot of guys. I was never the first call film guy; I never got to that level, just because that was a certain pecking order. I didn't care. I did everything. I did record dates, did Motown, did TV, did jingles, did a couple of major motion pictures, a bunch of HBO movies, and did everything I ever wanted to do. Then the last 5 or 6 years I just focused on doing more here with the kids.

MW: This is a beautiful place. How did you build it?

RS: It was kind of fateful, I guess. When the president of the college came and said, "We have an opportunity here. The state is offering some capital improvement money," which is building funds. He said, "If money were no object, (he was from Indiana and he and I kind of hit it off) what would you build?" I said, "Well, can I think about that?" It was Friday and he says, "Come and see me Monday." I thought about it and it was at that point in 1988 or '89, and I thought the handwriting was on the wall. The supply of great players, vocal and instrumental really, seriously outweighs the demand in Los Angeles or New York or across the country. The real job market in the future, and I think I landed in the right spot, is all the behind-the-scenes things, giving the guys more diverse musical training in the recording and the technical. In fact, even in the tech theater we've moved into a moving lighting program. We have a great program that we work with. A couple of guys that are rock and roll promoters; we put a bunch of kids on tour with Gwen Stephanie this last year. We recorded part of the music for her "Angel, Baby, Music" album that went six times platinum, here in the studio with our engineer. We did the Grammy show with her. The kids toured all over and did all the big shows. They did David Letterman, “Saturday Night Live,” and “Good Morning, America.” My daughter Katie and I went back and watched them. They did Madison Square Garden, so we have that kind of professional training thing built in. The producer who lives just down the road here in Clairmont, a good friend of ours, just delivered a platinum record to us. That's a really cool deal. We got to that point by just designing the studio, envisioning a program that was more encompassing than just studio instruction and ensembles and theory and history. The thing about most music schools, this is my philosophy, is that they are still

teaching 18th century music. The music industry is not what is going on in music schools for the most part. They have an era class here in production, but it's used more by faculty that are out of touch or never were in the industry or they're going to play viola and flute and they're going to do that little small thing and there is always the place for that. There is a great place for that. But in Los Angeles, in our market here, you've got to show kids how to make a living. At the end of the day, these people have to feed their family. That was just my philosophy. Some people are going to sit and argue art for art's sake. My idea about that is that I never wanted to live on the beach in my VW bus. I wanted to be able to feed my family, and I think the kids should have that right. We envisioned a more encompassing program that had more technology. Look at the studio down there and more of a program where we're connected. We do a thing in the fall called *A Night of Music from Film*. All the buildings and all the technology aren't any better than the people you have, so we hired really good folks and collaborate because that's really the business works. So, we do *A Night of Music from Film*, for instance, that sells out every year and we do film scores. We edit the videos, we put it together, lock it, arrange the music for it, and teach the kids about all that. It's on click track, and we show the movie with a full orchestra on stage, and people love it. It's a really good evening; the lighting, the whole thing, it's all cool. Then we do another big production here called *Christmas Is*. I was telling you about those 26,000-27,000 tickets that we sold. *Christmas Is* alone brings in about 14,000 patrons for a show that runs with a full orchestra in a pit. It's like a Broadway musical written on an original Christmas theme each year, very cool. Last year we were flying like Peter Pan. We've got a full orchestra going. Original arrangements are written by our staff of orchestrators that write for us. We budget a fair amount of this on our ticket sales and our outgrowth and our marketing. The big band and the pop-rock and the combos play about 100 services a year for public things; big corporate parties, we just did Disneyland Hotel for the Beverly Hills Hospital Foundation a while back. We've done the cast of "Friends." We've done a couple of TV shows where we were the house band, bumpers, playing people on and off because the kids really sound good. We make them sound like, "Oh, who's that, I don't recognize that guy." We know what they need to do. It's kind of an encompassing program where it's kind of grown and grown and evolved from an idea that they need a little more diversity than being simply a good trumpet player but a little more entrepreneuring. It's not like when you and I were coming up. You can't sit and wait for the phone to ring. It doesn't always ring, so we're trying to get the kids a little more opportunity.

MW: How would you characterize Mr. Adam's teaching technique, and how did it affect your playing? I listed several aspects.

RS: All those are part of it. Both Karl and I and Greg were very fortunate that we got to be his AI's because we would bring some young person in to Mr. Adam and say, "What the heck," and he would say, "Hey young fella, go buy us a cup of coffee." The guy would leave and he'd say, "Now, look, here's what I think is going on. Try this, this, this and this, and if that doesn't work, bring him back or try this and don't ever tell him what you're doing. Don't ever give him any idea. I want you to emphasize by the way you are playing the exercises and the methods that you give them to him in, we're going to try to turn that problem around. It's going to be a slow process, but here's what we're trying to accomplish." Invaluable. Mr. Adam used to say, way back then, "I charge $50 for a trumpet lesson; I charge $100 for a teaching lesson." I can remember going back to Mr. Adam's house after he met some of my students, and he was just so happy that I was, with Karl, trying to impart that knowledge; and Greg desperately wanted to do it, and that's what he's doing now. It's amazing; it had a profound effect. Charley is an unbelievably good teacher. He's doing a great job; he's a great trumpet teacher. That kind of affected all of us. If I put them in order, this "k" is number one, I think. (Goal orientation) Because, if you think about it, goal orientation, in my mind, your goal is a beautiful sound. That makes all the physical things work. Certainly led by the idea of goal orientation, the mental thing was first which directs the physical to achieve the goal and all of those things. Probably superseding all of that, and maybe one can be modified by the other, is self-esteem. Mr. Adam used to have a great saying: I can get a monkey to play the trumpet if I can get him to believe in himself. I love that; I still say that one. What's really amazing, I teach all the ensembles and I teach the big band like it's a trumpet lesson. Mr. Adam is so much like John Wooden, the great basketball coach. It's all about the fundamentals; keep it simple stupid. I think too many trumpet teachers and too many pedagogical wizards get into all the mechanics and all the things. The fact that your tongue may do something and your mouth and your breath may do something and your palette may do something and your fingers do something; the fact that all of those mechanical systems do something, yeah sure; lots of things are going on. Mr. Adam was always about the fact that all those things are factors and they all do something but the minute you begin to concentrate or become aware of kinesthetic responses or become attuned to your sensory perceptions, your mind is not going to be on the goal or the result. That's why I think the goal orientation is the most important thing. Because really if you have your goal set right, I think your self-esteem will line up, your breath will get in line, and your musicality will get in line. I think the goal is the ultimate thing. He used to say it changed over the course of his life. We've all talked to him a lot about these things, and he's said it's changed. "I used to think (like when you read his

article) it was 90%, 10%, and now I think it's 99%, your thinking of the sound." Charlie and I have learned a lot about this just watching a young person breathe. You think that the tension begins in the exhalation; they squeeze on their breath. If you watch very carefully, there is tension on the inhalation if they think they're going to ratchet up that breath they have to blow out. If you watch a kid with his goal orientation wrong, you watch his body going up the scale and down the scale, the flat out thing. All those things are simple fundamentals that you give those kids aural examples by your playing and how to address those things. You don't say too much to them. I'll tell the kids to play flat out, I don't want you to think up or down, I'll say all those things. I never talk about their lips or their tongue. I do this thing I learned from Mr. Adam. I tell the kid, "Now, I want you to stand up and walk across the room. Now come on back to me. Alright now listen. Did you feel the big toe on your right foot? Well, were you thinking about it when you walked?"

"No."

"Well, what are you thinking about your lips for?" That kind of stuff. You try to get that stuff on autopilot. It was that back behind the barn, woodpile common sense that he brought to it. You know Mr. Adam studied a lot of psychology. It was his minor. He had us reading all that stuff: *Zen and the Art of Motorcycle Maintenance*, *The Inner Game of Tennis*; we were all voracious. We were like little psyche majors. I think, if I looked at that list, all of those things are absolutely important; all of that is important stuff. The goal orientation is number one. The thing here with the young kids though, the problem solving is really up to us as the teacher, unless it's a musical problem solving and that comes from listening. The musicianship, maintenance, and sound production, your "a," "b," and "d"; I think the hardest thing is to make these kids realize what a long term project this is. What a drop in the bucket it is and how hard it is to maintain. That's my hard part now, just to maintain. Forget about growing, I'm just trying to maintain. They don't have the patience. They're coming out of high school with none of that leadership from their teachers. That's a whole other topic. I learned so much more than playing trumpet; so much about life I learned from Bill Adam. My dad was a really hard worker and went through the depression and World War II, so he was kind of that stoic. My dad had an incredible work ethic. I learned that from him. I think I learned about patience, believing in yourself, and "don't sweat the small stuff" from Mr. Adam. He also used to say, "You've got to know when to kick that thing under the bed. Put the thing in the case and kick it under the bed." He used to tell me, "No matter how great you want to be, you've got to live a little bit because this is the only life you get." That's what I try to tell my students. Karl will tell you and Greg; we were insane. We were nut cases. My wife looks at me and says, "You guys are insidious." She was absolutely right. We were,

probably me more than some of them, although Greg was pretty bad, too. The reality of it is I'm not sure we could have accomplished what we had if we didn't have the blinders on when we did when we were young. We were challenging each other every step of the way, toe to toe. Our egos were getting bumped around. You grow up and we laugh about it now, but I'm not sure that you can get where you need to get if you don't have that attitude. I try to teach my students what I know now but make sure that the work ethic is there. When they get frustrated I say, "You know what, guys, you're not going to fix it by beating yourself up or whatever." We used to be really hard on ourselves and each other because we wanted it so bad. I went into Mr. Adam's office one time, so frustrated and asked, "Do you think I'll ever make a dime playing the trumpet?" He started laughing. He was in tears spitting his coffee. "What the hell are you thinking?"
"What do you mean?"
He says, "You shouldn't be in this for making money. If you're in this to be the best trumpet player, and more importantly, make the best music you can, you'll make money. If your goal is to make money, you'll starve to death."
I walked away from that (grumbling) "What was he talking about?" It slowly begins to dawn on me, that's right. So, I try to teach my guys what Mr. Adam said, "Don't make music your master. Don't let your ego get so involved." Greg and Karl and I, maybe not Karl so much, but Greg and I were pretty bad, about having the blinders on, wanting to play so bad. I had no financial support at home. I was on my own. My dad gave me a handshake when I left high school. I had this sense of urgency, Charley, too. That's why I think Charley and I are good friends, because he was self-made. I don't think I had a lot of talent, I really don't. I think that we just worked hard. We were just too stupid to know any better. You get to the point where your back is against the wall, and you're committed with no turning back. I think that can play head games, and I think that's good when you know that now; I think you will be a better teacher. Mr. Adam knew that. I think Mr. Adam went through that too when he was young. I think he was really tough when he was young. That's what made him a good teacher.

MW: How were your lessons with Mr. Adam structured? Was there a regular pattern of exercises, literature, technique, etc.?

RS: The kids we have coming here are really good kids that want to learn with not a lot of guidance coming into here. Certainly not kids that come to a four year school with the mental, emotional, and monetary resources that most parents would send a kid to a conservatory or four year school. Not because they are not intelligent, but because of whatever their environmental things they've

grown up in; maybe not the most organized or business-like, or studious. But it's never ceased to amaze me, the kids we've turned around and changed lives. That's why I stay at the community college. I've had opportunities to go and teach at other four year schools and be the professor of trumpet somewhere, but the kids we change, we make a big difference. One of the things I've put together in this book because kids can't afford it. I put in a bunch of articles; I put this together. This is our memory of Greg and Karl and I. We used to write down in school. This is pretty much the routine, somewhat modified, throwing the Glantz studies in there. So, I help my students organize their thoughts, and I tell them, don't try to go through this in a rushed fashion. If you can only get this much done, do it right. Every day is a different day. Teach yourself how to play the trumpet every morning. Once they get a little more advanced, I teach them that Mr. Adam's method was that blowing the pipe was getting the breath going. The long tones are really his way of getting you to even out the ends of the horn and get the sustained thing set up so this thing begins to do what it is supposed to do. The air is responsible for energizing that and holding it and developing it, not a muscular thing. Then the Clarke is really taking that same idea and moving the valves to it, and the air never stopping because the air should accelerate all the way through these. That's what the Clarke's are. And then the Schlossberg sixes and sevens that I throw in a lot. We are now moving, through that sound, through the partials with the same idea. So, it is an approach of slowly beginning to even out the horn through long tones, Clarkes, etc. It's really about calming down the physical system and really getting the breath going. I'm cautious to make sure that my students do it ridiculously slow sometimes to really stretch out the breath and calm the brain and the physical system. Most kids get tied up in knots because they don't know the computer is behind the physical. They don't know really what's being said on the page or their physical system is not ready to respond, or every day is a little different. I always tell the kids, "Not too high, too loud, or too fast in the morning. Just go after a beautiful sound and let it calm down. When your mind drifts into what it feels like, put it down and sing or get it back in play. I do a fair amount of singing and there is this thing I showed Charley that Mr. Adam showed me that I've had good success with. Sometimes the kid's syllable (sings example) is way low down here in the chest. Most of the kids, I make sure they're singing so the syllable is way front. It's "Raaaa, not rah." If you do that, if say, "ooo," "ah," "oh," "rah," "raaaa." He did that with Greg. Greg had a problem with the out front production for a while when he was at IU. We used to joke because he'd be warming up in the morning; Greg was playing the crap out of the trumpet. The top space "E" would go (blows air); just air, nothing would come out. Mr. Adam told me later, his syllable would be dropping back when he was stiff in the morning. His syllable would be "oooo" instead of "raaaa." So he tried to get

everything forward. I make them sing that syllable and then make them pick a spot on the wall and try to put the sound there to not make it so internal. Those are great little lessons that work. They work every time. I showed it to Charley a few years ago back in Indiana. We were tag teaming a guy that John Rommel had sent us. We were just practicing one morning and the kid was doing these things and I did that with him and Charley says, "That really works." It was a Mr. Adam thing. Don't screw with it; it works. Don't think you're more clever than him, just make it all work. Maybe say it in a different fashion, in our own way, but really you can't improve on that. So, I get my kids real organized. The method of the routine was really that calming the things down. The long tones had a specific thing. Karl and I were practicing last summer; I came over to Hawaii, and I do and give the kids a lot of the flow studies now. It's very similar to the long tones; you're thinking flat out, but it's a little more lyrical and musical. I do a mixture of all of them, exercises, literature. The mistake that most brass faculty make is they have a freshman, sophomore, junior, and senior year literature study. Burn that. You look at the kid, you see where this young man is, or this young lady is in their production. You build a repertoire list that is appropriate for them. It may be the Getchell book, if that's where you start. The other thing that drives me nuts about music programs is none of these kids are beneath our effort. There is a difference between teaching and coaching. Take a kid who's got everything going for them and you coach him on: this note is short; this phrase goes here, etc. That's coaching. Teaching is getting the kid to blow right and then getting him through the literature. Rob Roy McGregor and I talk about that. He's teaching at APU. He's amazed at the physical prowess my kids have got and I let him know and he knows that now he's going to begin to polish that a little bit. It took me so long to get them blowing straight; I was not going to worry about the literature. It will come. I wasn't going to put that before the blowing. Rob gets that. He asks me questions; "How would Adam do that?" He's right on the money though. He says things a little differently but he really plays. He just retired from the L.A. Phil. He's the nicest guy. He really appreciates what these kids are playing like. He's giving every one of the kids a free ride to APU because they are such an addition to the program. These were kids that probably weren't going to make it through college, poor Hispanic backgrounds, didn't have the opportunity; not less worthy, not less good guys; they work hard but have more financial needs. Now they've turned their lives around. That's cool, that's why I like the job here.

MW: In respect to your experience with Mr. Adam, do you feel that you adhere very strictly to his teaching technique or do you vary it and if so, how? Feel free to use the aspects listed above.

RS: I adhere to it absolutely religiously in terms of production, the maintenance, musicianship, problem solving, self-esteem, goal orientation; all of those things. Encouragement of students: You know, nobody is Mr. Adam. In this environment, I've got my foot up their butt a little more than Mr. Adam did. I'm a little harder, a little tougher love, because I have to run the ensembles, too. I'm not just a studio instructor. In one on one lessons, I'm a little bit more like Mr. Adam, but in an ensemble, "Guys, the curtain's going up on Friday. This is Monday. I don't think so. What in the hell are you guys thinking? This is not acceptable." My standards for them are that they are going to go into the studio and sit between Charley and I and there is no messing around. No messing around; there is no time. You've got your pencil, you mark your parts, you know what you're doing, you come prepared to play, and you came to make music; the tape's not going to stop because you're an idiot. I teach that here. It's really valuable. That aspect of my teaching is quite different from Mr. Adam's. He never really had to run an ensemble. The brass choir was an extension of Mr. Adam's teaching in an ensemble. It was a brilliant extension. So, in this environment, I have to be a little different that way. In studio instruction, if it's not broke, don't fix it. I'm not more clever than Bill Adam; not on teaching trumpet or anything for that matter. I apply all the fundamentals I learned from him about good sound production. Then the aspects of style that I've learned, in the ensembles; I teach an ensemble like his method and boy it works. It works at every level. It's dumb luck that I found Bill Adam.

Yes, #4, (Adam's pedagogy applicable to all genres) without a doubt, without a doubt. There is a lot of contention about that one. I have my own ideology on that. I'm not sure you could play high G's the night before and then play Petrushka at a 10:00 AM rehearsal, just the physical thing. But I think you can maintain both of those kinds of trumpet playing, on the right schedule. Because one of the things that a lot of legit guys don't understand is that the production on the trumpet; when they get up above high C they've got muscle in their sound a little bit and their 1C is very forgiving. Mr. Adam always thought you played the smallest mouthpiece you could get away with playing with the most beautiful sound. Bud Herseth played a 7C in Chicago for a long time. I think the bigger mouthpieces and the bigger bore brass instruments are forgiving. When you get in the smaller bore instruments, they have more of a tendency to back up so your breath and your production and your set up have to be even looser and more fluid. Like picc, if you're not in shape on picc, you're done, right? That one really magnifies your production problems, right now. Within about 20 minutes you're done if you're not blowing right. And you go down the line to the mezzo-soprano horns: E-flat and C, to B-flat. I always thought C was hard because it was so close to B-flat. You've really got to tune your head.

Karl was a surgeon on C. I was ok, I could play C, I played C a lot, but not as much as Karl. Karl's got that one licked. Jerry Hey went to IU playing C in jazz band. Jerry may dispute that, but that's what Charley told me. I think it applies to all genres.

MW: To what extent is the success of your students a result of your experience with Mr. Adam and use of his pedagogy in your teaching?

RS: 125%. Everything. I've got a kid sitting on Broadway now playing "Beauty and the Beast." He went to Indiana and studied with John Rommel. J.D. went to Indiana, Colin went to Indiana. At one point John Rommel called me up and said, "You got any more of those guys?" My student James came from this program. He was here three and one-half to four years. I started teaching him when he was a junior in high school; Camino high school this stuff, (points to compilation). He went to Indiana behind closed screens and won everything, walking in there as a sophomore transfer. He blew away most of the master's kids. That's just Mr. Adam, that's not me. I tell these kids "See that guy's picture on the wall?" (Points to a picture of Mr. Adam), I say, "I'm going to try to not mess up what he taught me. I'm just imparting what he did. So, if you have anybody you want to thank, you thank him. If you want anybody you want to blame for not playing great, go look in the mirror because you're just not practicing. This method works. It absolutely works."

MW: Are there negative aspects to Mr. Adam's methodology; problems that fail to be addressed?

RS: I'm thinking very carefully about that because he has had a lot of criticism from other camps. No, absolutely no. Having said that, I think there are a group of students who studied with Mr. Adam that didn't fully understand the gravity of what Mr. Adam was teaching. They ran with the certain aspect of playing too high and too loud and unfortunately put this gauntlet out there that every other Adam student has to deal with. Mr. Adam was not about playing loud. Mr. Adam was about playing free. Mr. Adam had all of us play at a relaxed mezzo, whatever that was. The more your sound opened up, the more freedom you got, there was horse power. There was paint being peeled all the time. The guys got so gregarious about that, so happy, everyone of us; that we could nail the socks off of stuff and peel the paint with a high G at will, which for a trumpet player is pretty cool. When you get mature and grow up, I learned it was about the cash register. Domenic used to say, "Everything between low C to high C, play everything, in any style with a gorgeous sound, stylistically, genre-specifically correct, you're going to make money." I've tried to do that my whole life, and

I've been really lucky because I figured that out. Unfortunately, some of the guys that had a lot of chops, but not a lot of musicality, I think confused #6 (negative aspects) in the Adam camp, and also confused other studios that didn't have the same physical prowess. I think that's what created a lot of that, not Mr. Adam. It was the interpretation by some of the guys that didn't quite understand it; not maliciously so at all. It was just the fact that "Hey, I've got a high G, I'm going to use it every chance I get," which I completely understand. There was no maliciousness on their part. Probably the single most intelligent student to come through Mr. Adam's camp was Karl Sievers because he was very thoughtful, always introspective, always there to help the kids, always trying to figure out the next step, the meaning of this stuff. He and I have talked about this. I think that's probably what's happened to the Adam camp, versus the Jimmy Stamp camp, or the mouthpiece chaser camp, or whatever.

MW: Mr. Adam believed in every student's potential. He is reported to have taken a student based on this perceived potential, not just those exhibiting a strong background of preparation. Does your studio reflect this aspect?

RS: Yes. Here, if a kid's got a pulse and shows up for lessons and wants it, he's in. If you look at the question, "He is reported to have taken students based on their perceived potential"; right there you should put in parentheses, my name. When I walked in to Bill Adam, a little bit of this, a little bit of that, but it was all perceived potential. I came from California, played first in everything I did, All State Honor Band, I walked into Indiana and got my butt kicked. Everywhere, undergrads played something better than me. There was Karl, there was Jim, there was Greg, and then there was Jim Reed, and Bobby Burns, and Rick Smith who played jazz. Aaron Colodny is another guy who is now a doctor somewhere in Texas; everybody played better than I did, everybody. I looked at my wife and I said, "I've got to do one of two things. I've either got to get my head out of my butt and practice, or quit, because these guys are not messing around." That was the good thing about going to Indiana. It was a real eye opener. Karl took my Charlier book one time, it was early on; I was hacking through Charliers, hacking is the appropriate word. He wrote in it in ink: "Jazzer, this trill with a big shake, really busted my chops." I still laugh about that. We learned a lot from each other. Mr. Adam always encouraged us to practice together and trade off. We learned as much from each other and pushing each other. I don't think I pushed any of the guys because I had "potential." But Jim and Karl and Jim Reed and all those guys pushed me. Karl had this gorgeous, fluid sound. When we were at school, Karl was struggling a little with his upper register, and I was struggling with everything. Greg could play high notes a little bit stiff, and Jim Reed had everything. Jim Reed's sound

was kind of like warm syrup all around you. When I heard Jim Reed play one time in Mr. Adam's trumpet class, I just sat there all slack-jawed. "What the hell is that?" I think it was the Bach "Arioso." He had it down to a science. He was probably Mr. Adam's poster child when I was there. It was the right way to do it all. I learned a lot from him, we all did. Not to mention, he was funnier than hell.

MW: Would you talk more about trading off, the importance of that?

RS: I think, certainly physically, the pacing of the practice; and I think it is important that they trade off with someone of equal or better skill, to maintain some discipline there. A young guy that's trading off with a guy that's all over the road, whose embouchure is like this, could take him out a little bit. I encourage all my guys to practice together. I think the pacing is good, the camaraderie is good, and I think there is a good mental aspect, too. I have my more experienced guys work with the younger guys. Our guys here do a couple of sectionals a week in each section, plus all their rehearsals, plus their private practice; we just push them to do that all the time. You can't make the band sound good if the guy's not practicing, playing in tune with himself, if the maintenance is not there. I think trading off is really important. I practice by myself most of the time; I get to trade off when I'm teaching a lesson.

MW: Mr. Adam is quoted, "I'm not here to teach you to play the trumpet; I'm here to set your head free." How would you comment on this statement both in terms of trumpet playing and other life circumstances? Do you feel you incorporate this principle in your teaching?

RS: I go back to Mr. Adam's statement: "I can teach a monkey to play trumpet if I can get him to believe in himself." That was always his comedic version of that. It is a bigger life lesson. I was really fortunate because he liked Joanna and I. We house-sat for him one summer and stayed at his house and Bill, his son, while they went to Colorado. I was on the road with Greg and got a terrible injury. Someone threw a piece of concrete off of an overpass and wiped me out. I was in the emergency room in Minneapolis; they rebuilt my chops. Greg was there, and I had to start all over again. We sat at Mr. Adam's house, and we became very close with he and Mrs. Adam. One thing Mr. Adam always convinced me of is that it's really hard to be successful if your personal life is not in order. It goes to all of that emotional, just common sense stuff. You look at Karl. Karl's personal life is in order. He's a great dad, great husband. I think that's really important. There are a lot of trumpet players out here who are in their third marriage. When I go out, I don't think I will wish that I had spent a

couple of more hours a day on routine, I think I wish I had had more hours to walk on the beach with my wife or go trout fishing, or all of the above. I think that's what Mr. Adam brought home. He had that focus; that "it's only trumpet." I tell my students this too. You are not a brain surgeon. If you miss or chip a note, nobody is dying on the table because of your actions. Don't get so caught up, as most musicians do, into this whole thing. I think it's dangerous, I think you can drive your students over the edge, yourself certainly, and you become a lunatic. We've got one shot here. So, Mr. Adam's comments about that, your personal life and I didn't always understand that until I started teaching. If you make music your master; he meant by that, trying to make it beautiful and sound great and let everything else go, you're not even as nervous anymore. It's not about what people think about me playing the trumpet; I'm just trying to play it beautifully. It's simple but it's effective. He was always about that, always about freeing your head up. He had a few ideas about how you did that: certainly, having your personal life in order, having your house in order and believing in yourself. I think it is almost impossible to do anything when you are all over the road, struggling emotionally. This business is horrifically tough on people. You've got to teach your students how to overcome that. Mr. Adam was great, still is.